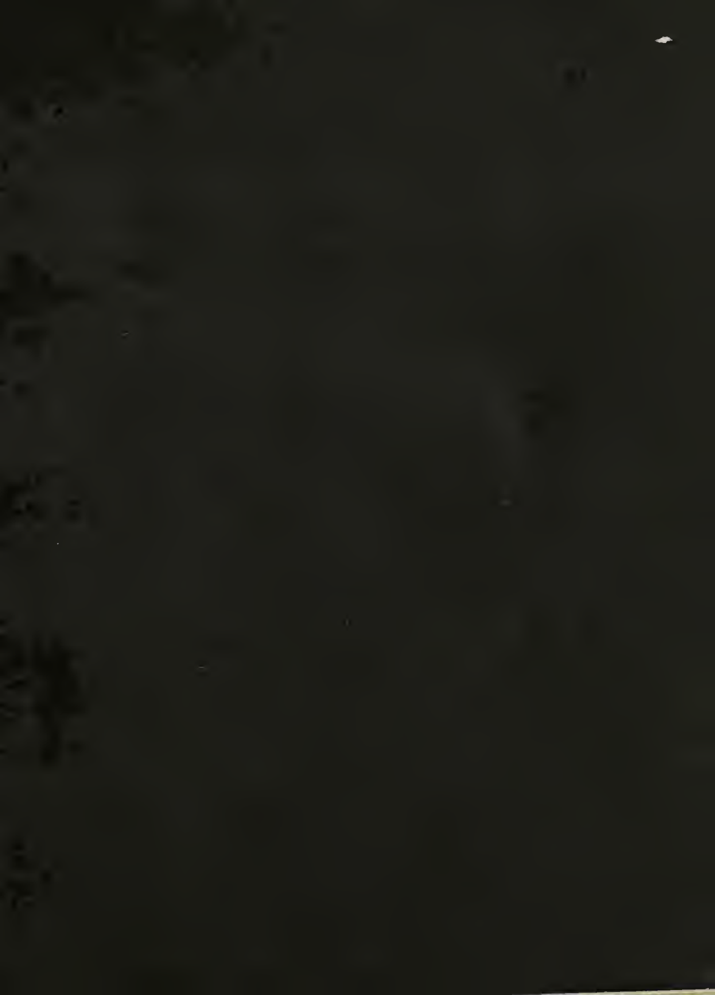
GREEK VASES

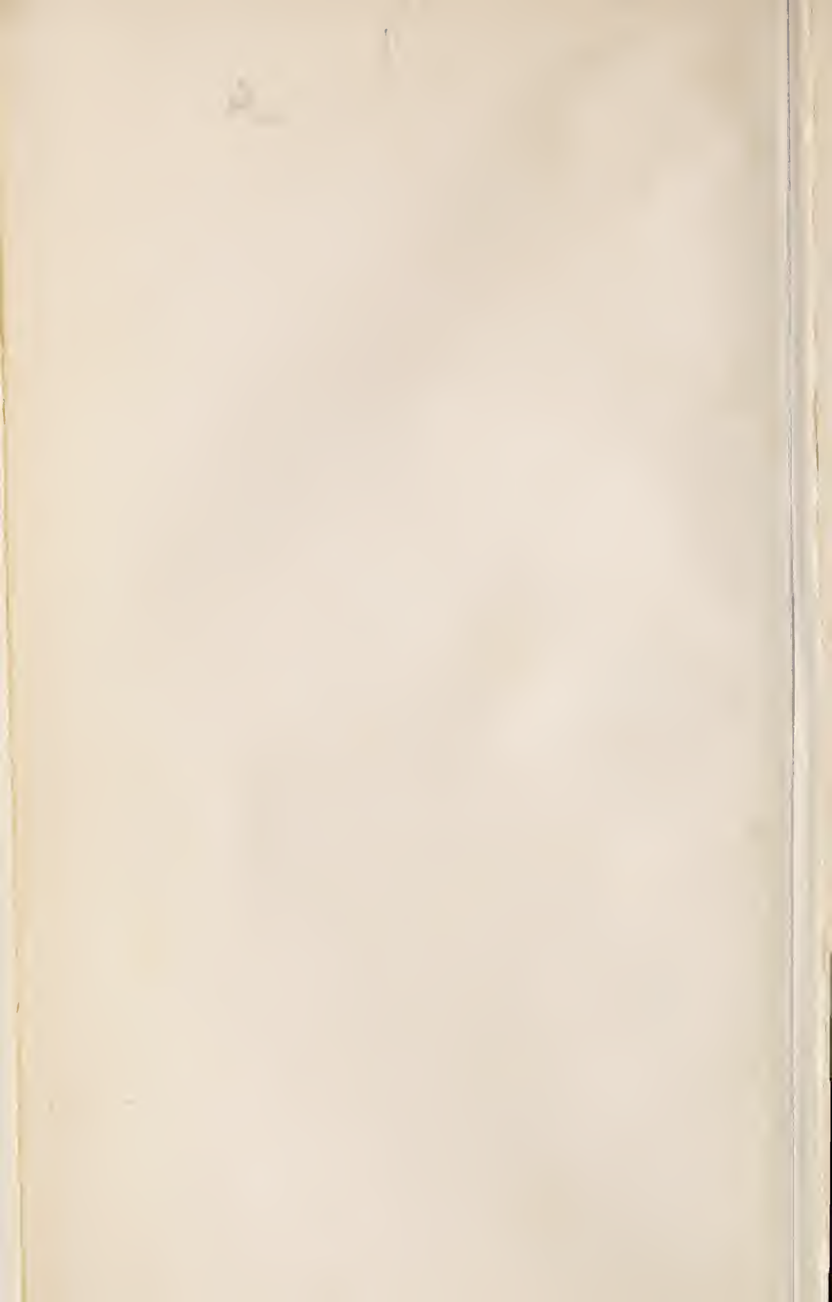
SUSAN HORNER





GREEK VASES

HISTORICAL AND DESCRIPTIVE



GREEK VASES

HISTORICAL AND DESCRIPTIVE

WITH SOME BRIEF NOTICES OF VASES IN THE MUSEUM OF THE LOUVRE

AND A SELECTION FROM VASES IN THE BRITISH MUSEUM

BY

SUSAN HORNER

AUTHORESS OF "LIFE OF GIUSEPPE GIUSTI," "WALKS IN FLORENCE," ETC.

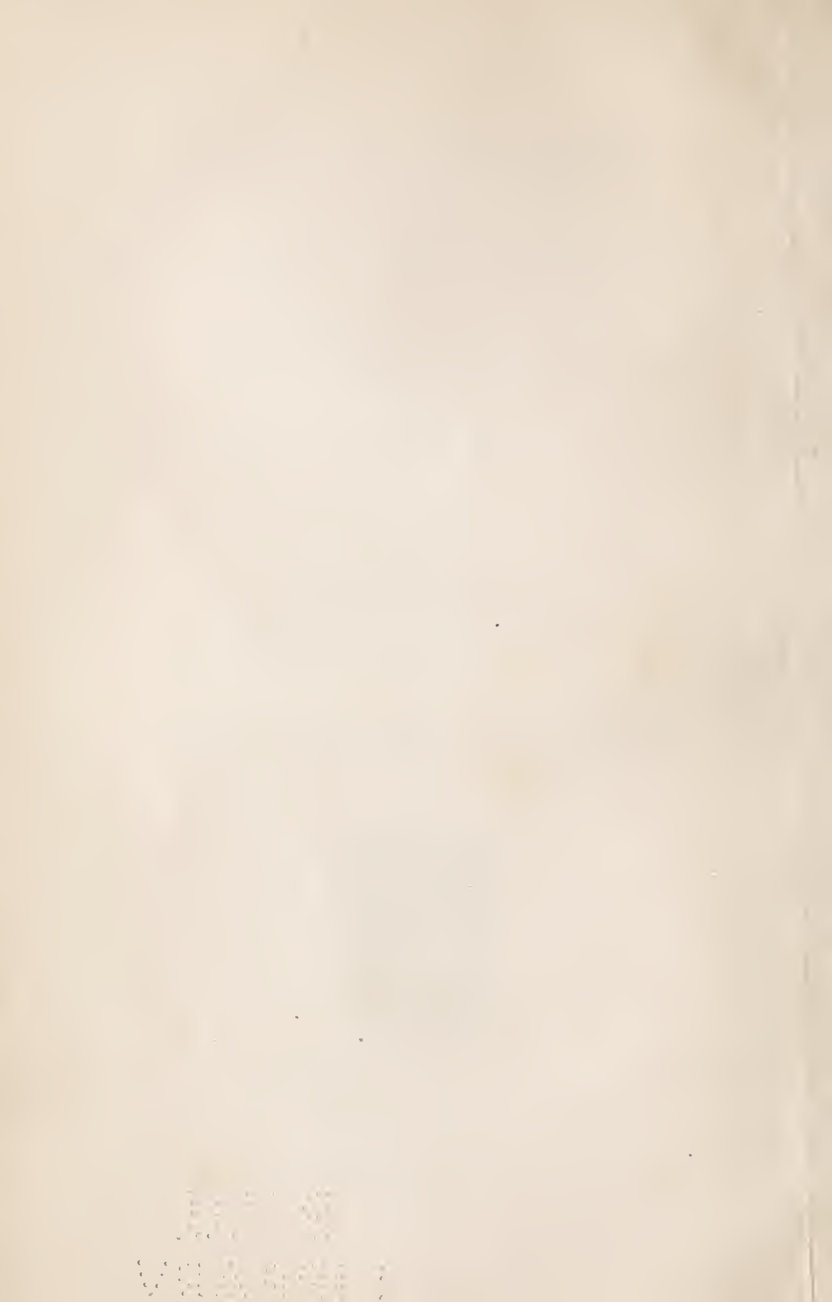
WITH A PREFATORY NOTE BY DR. A. S. MURRAY



LONDON

SWAN SONNENSCHEIN & CO., LIM.

1897



PREFATORY NOTE

FOR a number of years the tendency of writers on Greek vase-painting has been to dwell chiefly on questions of artistic style, to discuss elaborately the classification of the vases on a chronological basis, to enter minutely into the problems of local schools of painting, and to try to define the characteristics of those painters whose names have survived on their works. Without some special preparation no reader could follow these intricate speculations with advantage.

In these circumstances it occurred to Miss Horner that the more important of the results thus far arrived at could be stated in a way which would be interesting to general readers, and useful to those who might desire some elementary preparation before visiting any great collection of vases, such as that of the British Museum or of the Louvre. She observed also that the questions of artistic style which at present occupy so much of the attention of special students are far from absorbing the whole of the interest that attaches to the Greek vases. There remains, for instance, the vast multitude of subjects drawn from mythology, legend, or daily life. It may be that in ancient times these vases were often purchased for their artistic qualities. It must at least have been so in the case of the ancient Etruscan purchasers, from whom indeed a great number of the best of existing Greek vases have descended to our

times. The Etruscans could only with difficulty have entered into the spirit of the Greek myths and legends figured on the vases, while on the other hand their very frequent choice of finely painted specimens may be taken as indicating their bent towards art, rather than myth and legend. But the ancient Greeks themselves, for whom these vases were in the first instance produced, may very reasonably be supposed to have found even more charm in the myths and legends on the vases than in the artistic merit of the representation. As in the contemporary literature so also on the vases we see the subjects which appealed most to the average mind of the Greeks.

From considerations such as these, Miss Horner has decided to take note of the most interesting of the myths and legends that occur on the vases, and to remark on some of the more prominent usages of daily life, such as the ceremonies depicted on the Athenian funeral vases.

While not overlooking questions of artistic style and the progress of Greek Ceramic Art from age to age, Miss Horner has thought that her purpose would be best served by taking the vases as they stand, and extracting from them as much as possible of general interest as regards the subjects represented on them, the technical processes employed in the making of vases, and the purposes they served. A practised writer, desirous of communicating to others the pleasures she herself has derived from the study of Greek vases, and sparing no pains for the end in view, she is entitled to the good wishes of those at least who like myself see daily how much this fascinating study is neglected.

A. S. MURRAY.

BRITISH MUSEUM,
September, 1897.

INTRODUCTION

THE following short sketch and description of Greek Earthenware Vases, is offered for the use of those who, though possibly unacquainted with the Greek language, history, and legends, are capable of appreciating beauty in exact form and harmonious proportions; also of deriving some pleasure in the poetical fictions handed down to us from remote ages, such as are seen illustrated on these Vases. The marvellous genius of Greeks who lived nearly three thousand years ago, enabled them to produce works of art, which serve as models in this nineteenth century; and, although their paintings have almost all perished, we have the remains of buildings and sculptures, as well as perfect examples of the humbler art of pottery, all of which bear witness to the excellence they had attained. We may learn from these Vases how the Greek combined utility with what delights the eye, added beauty and refinement to objects in common use, and preserved the traditions of his fathers before the art of writing had become common.

The admirable arrangement of Greek Vases in the British Museum, with their names and explanation, by which the advantage to the general public has been consulted, is due to the head of the Archæological Department, Dr. A. S. Murray, to whom I

am indebted for valuable suggestions in the course of this work.

Those who, besides the British Museum, are able to visit the collections in Paris and other continental cities, may perhaps, with an increase of knowledge and taste, derive greater enjoyment in the wealth of Art thus brought under their observation.

SUSAN HORNER.

BOOKS CONSULTED

Handbook of Greek Archæology . . *Dr. A. S. Murray.*

White Athenian Lekythi . . . *Ibid., and A. H. Smith, M.A.*

Designs from Greek Vases in the British Museum . . . . *Ibid.*

Histoire de Céramique Grecque . . *Olivier Rayet et Maxime Collignon.*

History of Ancient Pottery . . . *Samuel Birch.*

Attic Lekythi from Eretriæ . . . *Eugenie Seller.*

Lekythes blancs Attiques . . . *Edouard Pottier, Ancien Membre de l'Ecole Française d'Athènes.*

Greek Studies . . . . *Walter Pater.*

Studies in Greek Art . . . . *J. B. Harrison.*

The Deipnosophist on Greek Cups . . *Athenaeos, transld. by C. D. Young, B.A., Bohn Series.*

Die Sammlung Antiker Vasen und Terra Cotten in der K. Oesterreich. Museum . *Karl Masner.*

Greek Vase Painting . . . . *J. E. Harrison and D. G. Macoll.*

History of Greece . . . . *George Grote.*

Dictionary of Greek Mythology and Biography, edited by . . . *Sir Wm. Smith, LL.D.*

Dictionary of Classical Antiquities . . *Seyffert.*

Catalogues of Greek Vases in the British Museum . . . . *H. B. Walters, M.A. and Cecil H. Smith, LL.D.*



CONTENTS

"The carpenter and smith . . . . setteth his mind to finish his work, and watcheth to polish it perfectly; so doth the potter, sitting at his work, and turning the wheel about with his feet, who is always carefully set at his work, and maketh all his work by number. He fashioneth the clay with his arms, and boweth down his strength before his feet; he applieth himself to lead it over, and he is diligent to make clean his furnace. All these trust to their hands, and every one is wise in his work." (*Apocrypha*, Ecclesiasticus, Chapter xxxviii.)



TYPICAL FORMS

AND USES OF GREEK VASES



1. *Pithos or Cask.* The largest form of vase, sometimes made from a wooden frame, over which the clay was plastered. It was used to contain stores, and when placed in a cellar, was sunk in the earth, and closed by a stone. In very early times two pithoi placed mouth to mouth, were used as a coffin.



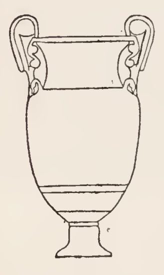
2. *Kelebe or Crater.* Early form of the mixing vase to hold wine and water, as wine was seldom drunk pure. All craters have wide mouths for the convenience of dipping in the jug, to draw out the liquid.



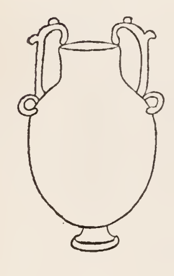
3. *Crater Oxybaphon,* from the Greek word meaning bell-shaped; a common form in the earlier fabrics at Athens, but most usually found in Italy and the island of Sicily.



4. *Crater Oxybaphon*, another form, generally found in Italy and belonging to a late period; it has usually a design of leaves under the lip.



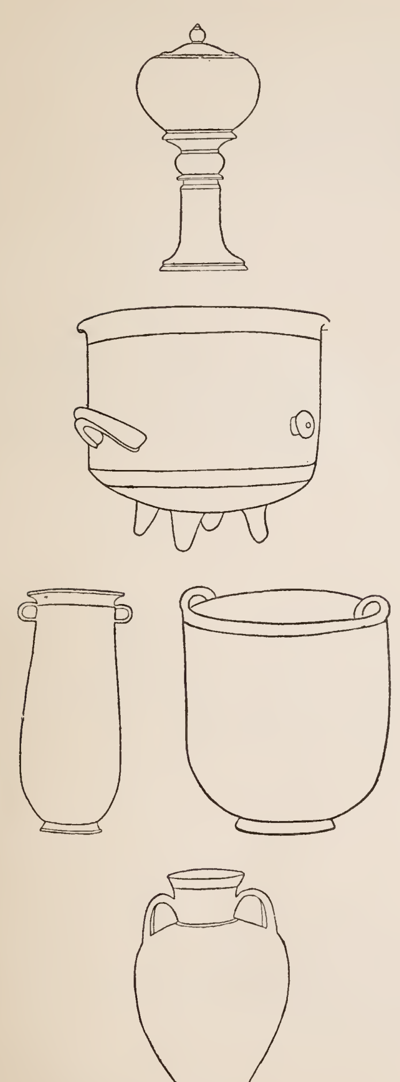
5. *Crater* with volute handles, chiefly from the Greek colonies of the south of Italy. The body of the vase is almost always covered with decorations. It was, probably, only intended for sepulchral purposes.



6. *Nestoris.* A crater with four handles. This vase belongs to the south of Italy—a late form, and was called Nestoris, from its supposed resemblance to the cup described by Homer, as used by the Greek hero Nestor.



7. *Calyx Crater* in the form of an opening flower or Lotus flower.



8. *Lebes.* A cooking vessel, on stand.

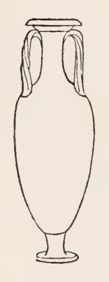
9. *Chytra,* another cooking vessel or cauldron, for boiling water or meat.

10-11. *Situla.* Two forms; a pail in which the new wine was allowed to settle and separate from the lees.

12. *Stamnos,* a small high-shouldered jar short in the neck, to contain wine, oil, or other stores; still commonly in use in modern Greece.



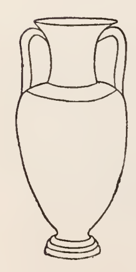
13. *Stamnos*. Another form.



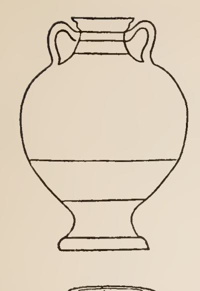
14. *Amphora*. A jar to contain wine, oil, or grain; an early form. The body of the amphora was always egg-shaped, and had two handles. It was at first made in a small size.



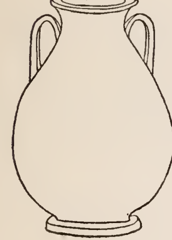
15. *Amphora* with pointed base; when filled with wine or oil it was inserted in the earth of the cellar.



16. *Amphora* of a later period.



17. *Amphora.* Dionysiac (Bacchic) dedicated to Dionysos (Bacchus). To contain the wine used in the religious ceremonies in honour of the god.



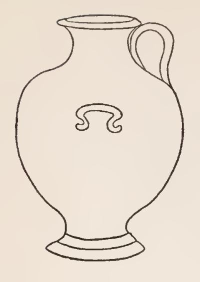
18. *Pelike.* A pear-shaped amphora, belonging to a late period, and decorated with red figures on a black ground.



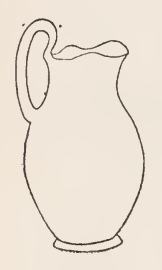
19. *Amphora* (Panathenaic), signifying "All the Athenians," given as a prize at the games celebrated in Athens, in honour of the goddess Athena, when the inhabitants of the whole State of Attica assembled in the city. The vase was filled with the oil of Athens, considered peculiarly sacred. In general of a large size.



20. *Hydria.* Water-jar with three handles for the convenience of lifting it on the head. This shape has generally two and even three subjects painted both on the body of the vase and the shoulder.



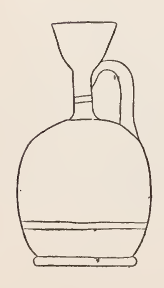
21. *Calpis.* A late and beautiful form of hydria, in which, in place of a shoulder in the upper part, the outline sweeps in a single curve from the lip to the foot.



22. *Olpe.* The earliest form of Greek jug; probably an imitation of that made in leather.



23. *Oinochoe*, or *Prochoos*, the wine jug or pourer, with a trefoil mouth, to hold the wine after it was drawn from the crater; also for water to pour on the hands of guests at a banquet, and for a libation of wine to the gods. The most perfect form of this jug dates from about B.C. 400.



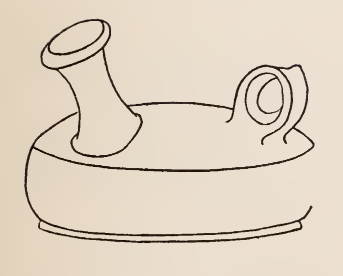
24. *Lekyth*, an early form. A jar for oil or grain, such as barley, lentils, or dried pease, the usual grain used by the Greeks for food. Some contained oil, the narrow neck being adapted for dropping the liquid.



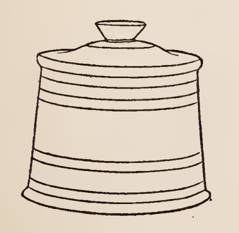
25. *Lekyth*, the form of the late Athenian lekyth; it was covered with a white paste, on which the subject for decoration was painted. Chiefly used for funereal purposes, or for ornament. The most beautiful were of a moderate size; those made at a late period were large and inferior.



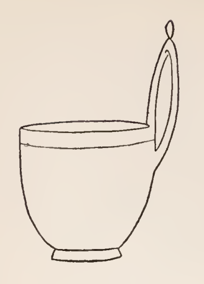
26. *Aryballos.* A vase frequently found, and in all sizes. Round in the body, it was shaped like a purse drawn in at the neck. It has a wide, flat rim, with a small aperture, and was used for rubbing in oil after the bath.



27. *Askos.* A jar, originally made of goat's skin, the name in Greek signifying an animal's hide. There are various shapes. The askos appears to have been generally used to contain the oil to feed the lamps.



28. *Pyxis.* Casket for jewels on a lady's toilet.



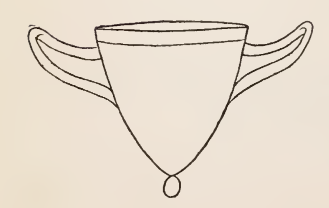
29. *Kyathos.* A measure with a long handle to draw wine from the crater without wetting the fingers. It has various shapes.



30. *Kyathos.* Another and more elegant form of the vase.



31. *Skyphos.* Originally a wooden bowl used by the peasantry for milking, but afterwards made in metal or fine clay. This cup was held sacred to the demi-god Herakles (Hercules).



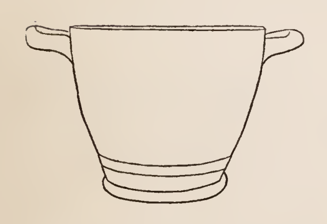
32. *Mastos.* Generally decorated with Bacchic scenes. The pointed base obliged those who drank from it, to drain it to the bottom.



33. *Cantharos.* A two-handled cup held sacred to Dionysos (Bacchus), and often represented in his hand.



34. *Cotyle.* A form of cup derived from the skyphos, and used as a measure for wine and corn, but most commonly for drinking.



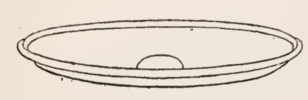
35. *Depas.* A cup sacred to Apollo, and chiefly used in libations offered to the god.



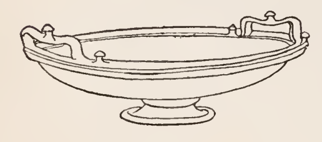
36. *Cothon.* The brim of this cup was curved inwards, so as to keep back any sediment in the water, and used by soldiers in time of war.



37. *Rhyton.* A cup copied from a drinking-horn, but usually terminating in the head of an animal. A hole was pierced at the bottom so that the wine should be taken drop by drop.



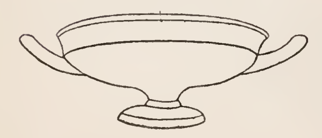
38. *Phial.* A flat, saucer-shaped cup, chiefly used for libations. The boss in the centre was to insert the finger when holding it.



39. *Phial.* Another form of phial, but less usual than that of No. 38.



40. *Kylix.* Cup, so named from a Greek word *to turn* (by the potter's wheel), or perhaps to circulate, as the cup was passed round at a banquet. This is the earliest form. The wide mouth was intended to spread the aroma of the wine. The proverb, common to England as well as Greece, "There's many a slip between the cup and the lip," was applied to the kylix.



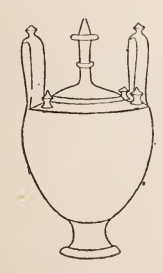
41. *Kylix.* A later form with a shorter stalk. This form was much in repute in Argos of the Peloponnesos.



42. *Kylix.* The last and most elegant form, a favourite vase for decoration by the best artists. When of a great size it was hung on the walls of a banqueting hall as an ornament; but as the decorations were in the interior as well as exterior, it may have also been used as the "Loving Cup" to be passed round to guests at a banquet. Earthenware cups were often preferred to metal, because the wine mixed with cinnamon, myrrh, and other spices was sometimes first boiled in water and drank warm, when the metal vase would have burnt the fingers and mouth.



43. *Alabastron.* A vase for precious ointments and perfumes. Generally used in the toilet, but sometimes for funereal purposes.



44. *Lekane.* Vase to contain sweetmeats.



45. *Cernus.* An earthenware vessel having "a number of little cups glued to it, and in these were put sage, white poppies, ears of wheat, grains of barley, peas, pulse, rye, lentils, beans, bruised figs, oil, honey, milk, wine, and pieces of unwashed sheep's wool" (see Athenaeos). The cernus was carried in procession, then a sheep's fleece was dedicated to Zeus in the time of the sheep-shearing, and the man who bore it ate of each of its contents. An example of this vase is in the British Museum.


GEOGRAPHICAL AREA
OF
GREEK VASES
EUXINE OR BLACK SEA
Sea of Azov
Cherson or Crimea
Ister or Danube
ADRIATIC SEA
Corsica
ROME
Sardinia
MEDITERRANEAN SEA
Sicily
Apulia
Campania
Lucania
TARENTUM
Macedonia
Thrace
Sea of Marmora
TROY
Thessaly
Archipelago
CORINTH
ATHENS
SPARTA
Thera or Santorin
ASIA MINOR
Rhodes
Crete
Cyprus
Syria
TYRE
Palestine
Daphne or Taphanes
NAUCRATIS
EGYPT
Nile R
LIBYAN DESERT
RED SEA
Ethiopia
Cyrene
Atlas Mts
C H Sc



GREEK VASES

FIRST PERIOD

MANY centuries before the Christian era there dwelt along the coasts of the Mediterranean Sea, in Asia Minor, in Greece, in the islands of the Archipelago (Ægean Sea), and in Italy, races of men, who, from wandering tribes, had finally settled and built themselves cities in which to dwell. Although they have left no written record, much has been learnt respecting them from late discoveries amidst the ruins of their towns or villages, as well as in their places of burial: the soil has long accumulated over them, but all manner of instruments and works of art, utensils, and household vases have been found on its removal.

Whilst articles of gold and silver are rarely met with, the small intrinsic value of vessels made of clay has proved their best protection against marauders; yet these same vessels are now held in high estimation, both on account of their historical interest, since helping to throw light on some of the customs in past ages, and for the care that has been bestowed on their manufacture. Many of these vases date from a time contemporaneous with the reigns of the early Jewish kings.

Several of the earliest vases have been discovered at Hissarlik, an ancient city in the north-west of Asia Minor, the ruins of which have been identified, after much excavation, as those of the famous city of Troy. These Hissarlik vases, the manufacture of which may be reckoned a thousand or more years before the birth of Christ, are supposed to represent a period of about three hundred years. Vases of rather a later date have been found in the islands of the Archipelago, and among these the discovery of those in the little island of Thera (the modern Santorin) has a singular history. At a very remote period the island was overwhelmed by a volcanic eruption of such violence as to cover the whole land with a thick layer of pumice, whilst the sea rushing in, severed a portion from the rest. A very ancient legend is supposed to have been derived from this catastrophe, as it is there related how in a war between the gods from heaven and the giants on earth, their weapons were fire, water, and stones. The inhabitants of Thera fled in haste during the eruption, abandoning their tools and domestic utensils; and it was only a few years ago, when the French were constructing the canal through the Isthmus of Suez, that having to procure the necessary supply of concrete from Santorin, they discovered at a great depth beneath the volcanic tufa, the dwellings of a former race of inhabitants. Amongst the remains of their huts they found handmills for grinding corn, an oilmill for crushing the olive, and numerous vases; some of them still containing barley, lentils, and dried pease. Several of these vases are now in the British Museum, and a large collection from both Hissarlik and Thera are exhibited in the

first Vase Room of the Museum of the Louvre at Paris.

The clay of which the earliest Greek vases was composed, was of the coarsest description, and being left unpurified, frequently contains pebbles. In Hissarlik they were formed by the hand without the use of tools, and the polish on the surface was produced by water and rubbing with a stone; they were then left to dry in the sun, or were placed in a furnace, the fire of which was allowed to burn so irregularly that the vase took various hues from red to grey. The vases found at Thera are of a superior description; the clay is still left unpurified, but they were evidently not only formed by the hand, but turned by the potter's wheel. The wheel was already in use in Egypt, and was probably introduced by the Phœnicians, the mariners and merchants of Tyre and Sidon, who carried their commerce all along the coasts and islands of the Mediterranean.

One of the principal manufactories of vases is supposed to have been at Mycenæ, a city in the State of Argos, in the Peloponnesos (the Morea); but the term, "Mycenæ Vases," has been adopted to denote a particular class of early vases, to which no certain locality can be assigned. Artistic feeling for beauty of form, as well as for decoration, now begins to appear, succeeding the rude attempts at Hissarlik, Thera, and elsewhere, as may be observed on vases discovered in the islands of Cyprus and Rhodes. A preference is shown for the undulating line or curve in the external form of the vase; and the objects of surrounding nature are applied as ornaments. The cuttle-fish, with its spreading tentacles, and the annelide, which

is found in the sandy shores of the islands, were drawn in graceful outline, of which there are some very beautiful examples in the British Museum as well as in the collections from Cyprus and Rhodes in the first Vase Room of the Museum of the Louvre. In a central Case in the Louvre are vases from Cyprus. One is shaped like a melon, another in the form of a barrel with a swan painted on it—both worthy of notice; but the most remarkable is in another Case, where a long drinking-cup, probably copied from a horn, has on it a fine representation of the cuttle-fish; some very beautifully shaped cups with long stalks have the annelide painted on them; and on the other side of this same Case are plates from Rhodes, on one of which is a spirited representation of a bull; on another, the Chimæra of Asia Minor (see Appendix A) and below it a sword-fish, both drawn with great precision and life.

About this time a new influence became apparent in a style of decoration which has obtained the name of geometric, because composed of patterns in lines on a regular plan and measurement. One of the earliest of these patterns is the imbricated; a series of half-circles overlapping one another, and still used as an ornament on vases in the East Indies. Fine examples of this style may be seen in the first Case of the fifth Vase Room in the Museum of the Louvre. Other and still more favourite patterns were the so-called key pattern or meander, and the wave pattern, which last was probably suggested by the waves of the sea.

The shiploads of rich stuffs and embroideries brought by Phœnician merchants from Persia and Syria were celebrated as early as the days of the poet Homer.

About B.C. 700 the patterns on these stuffs, which had offered new suggestions to the potters in the island of Rhodes (where was the chief mart for Oriental goods), came to be generally copied throughout Greece and her colonies. Besides geometric line patterns, leaves and flowers were introduced, such as those of the palm or palmette, the honeysuckle, and the bud as well as flower of the lotus plant from Egypt. These were not exact copies from nature, but, as in the embroidery, their forms were adapted to the space on which the artist had to work; in the same way as in the decorative art of our own days, use may be made of the plants in our meadows and gardens.

The vase was now divided by horizontal bands between which animals were represented, some of them unknown in Greece, and therefore imitated in the conventional forms of Eastern embroidery. All empty spaces were carefully avoided, and rosettes in lines or dots were scattered over the ground—a species of ornament which found peculiar favour in the city of Corinth. The potter next ventured on the representation of the human form, which he at first drew in a childlike manner, or as a black *silhouette* on the light-coloured clay. There are two large vases in the first Vase Room of the Museum of the Louvre which have on them good examples of this early method of painting. Though of a size which might lead them to be classed with Pithoi or large casks, they are named an Amphora and Crater. The vases themselves are restorations to receive the fragments which were found on tombs in the cemetery adjoining the Ceramicos or potters' quarter outside the Dipylon (Double Gate) of

Athens. They were probably broken on the grave, according to an ancient custom, as a symbol of the destruction of the body when it no longer contained the spirit. Pieces with a geometric or key pattern are fitted into the body of the vase, as they must have originally appeared, though probably covering the whole surface; but the principal subjects below the necks of both vases are funereal. On the vase No. 516 the corpse is represented stretched on a bier, which is supported by tall figures of men. The same subject, better preserved, is on the vase No. 517—tall figures again support the bier, a canopy above, and higher still, are a row of females seated with their hands to their heads, in an attitude of wailing or lamentation. On each side of the bier are chariots and charioteers, and, further to the right, a boat with men rowing; fish are below, and birds are perched above; this may possibly represent the idea of the soul being conveyed on the Styx, a stream or waterfall in the north of the Peloponnesos, which was supposed to be the source of a river on which the dead were conveyed to Hades (the infernal or lower regions).

The subjects most usually treated by the potter or vase painter of this period were sometimes domestic scenes, banquets, or the ordinary occupation of the chase, or war, but still more frequently the tales or legends belonging to the popular religious belief. A highly imaginative people, living in a land where the climate allowed them to pass much of their time amidst the scenes of nature, and where the drowsiness occasioned by the intense heat of noonday caused them to conjure up supernatural visions, the Greek believed the trees of the forest, the stream, the ocean, the moun-

tain, animated by beings, whom he worshipped, with deities of a higher order; he endowed them with human forms, passions, and desires, yet considered it necessary to propitiate them in order to avert the consequences of their displeasure, as well as to obtain whatever was necessary for life and happiness. Even men of extraordinary strength or courage were not only regarded as heroes, but as demi-gods, and after death had their share of worship or veneration. Some of these divinities were mere impersonations of certain qualities, such as wisdom, beauty or love, but the stories related of them contained the element of poetry, and offered the artist fit subjects for illustration.

It is not to be supposed that the Greek philosopher or man of culture lent any credit to such legends, although to avoid giving offence, he conformed to what had become the established religion of his country. With him the belief of one Supreme Being had already dawned, and long before St. Paul visited Athens, the doctrine of the soul's immortality was even taught to the privileged few, by priests in the sanctuaries of Dionysos and of Demeter, the god of wine and the goddess of the fruits of the earth. Wine and corn were held symbolical of the soul existing apart from the body, as the skin of the grape had to be broken for the juice or wine to be freed, and the seed to die in the earth before the corn could spring up. Another similar symbol was that of the empty or broken vase. It was thus only the unlettered people who placed implicit faith in the fictions handed down to them in the songs of their bards, as the ignorant of far later times accepted as truth the tales of witches, spirits, and fairies, which rest on a like foundation.

VASES OF THE FIRST OR EARLIEST PERIOD IN THE BRITISH MUSEUM

In the first Vase Room of the British Museum are the following examples of the earliest pottery, the date of which may be reckoned as before B.C. 600:

Within Cases 1–3 are, first, vases of the Hissarlik class. This rude manufacture is chiefly decorated with irregular lines, horizontal and zigzag, traced in the first instance on the wet clay by a pointed instrument. Then there are also vases from Mycenæ, as well as from the islands of the Archipelago, and Mediterranean Sea, and the coasts of Greece. On some of these the cuttle-fish is represented, on others the annelide or sand-worm. They have been painted with a brush filled with a warm colour made from oxide of iron, which is a natural product of the island. Care has been bestowed on the manufacture, such as may be observed in the cup with a long stalk, similar to that already described in the first Vase Room of the Louvre, and on which may be noticed attention to accuracy of form, supposed to have been produced by the potter's wheel. The imbricated pattern or half-circles lapping over one another, as well as other linear decorations borrowed from Eastern embroidery, are on vases of rather a later period, and which have been chiefly brought from the island of Rhodes.

Cases 12–13 contain vases on which are some of the earliest attempts to represent animals.

Within Cases 14–21 are vases with geometric patterns traced with greater regularity as the artist attained in-

creased knowledge and skill. On several, the patterns are drawn between bands, which encircle the body of the vase. Some of the vases are bowls, others cooking vessels, Amphoræ (see illustrations 14–17), or Situlæ (see illustrations 10–11).

In Cases 16–17 are large Craters (see illustrations 3–5), especially fine in shape; and in Cases 18–19 an Amphora and Situla are, for the same reason, worthy of notice.

Cases 22–24 contain vases belonging to a later period; most of them were made in Bœotia, a State of Greece proper, adjoining Attica: on some of these, birds are represented.

Case 26 has black vases from the island of Rhodes, among which is a finely shaped Oinochoe (see illustration 23) with a trefoil mouth.

In Case 27 is a large Stamnos (see illustrations 12–13) marked A 585, on which the decoration of men and chariots is produced by a cylinder mould passed over the wet clay, and thus repeating the pattern.

Case 59 has an Oinochoe, on which a charioteer is represented driving his horses at full speed, whilst the warrior standing in the chariot turns to shoot an arrow at the enemy.

Case 42 has a beautiful vase in the form of a fabulous bird, here called the Siren, with a woman's head.

In cases 44–45 is a fine Oinochoe, on which are painted goats and griffins, with rosettes filling the intervening space; there is also a finely-shaped Pyxis or casket A 1345. Above these are several Aryballi (see illustration 26), and Alabastrons or perfume vases (see illustration 43), as well as a beautiful bowl decorated with lions and goats.

Case 59 contains a Crater, having designs traced in black outline on a red ground, in a very early style. Two men are represented in a chariot, one of them being the charioteer; another man in front slaying an animal, and a vulture hovers above. The form of this vase is superior to the decoration.

Cases 60–61 contain vases on which the designs are painted in a red colour, in imitation of the natural colour of the clay.

The centre of the room has Cases and Pedestals, within, and on which, are placed vases of greater interest and importance.

In Table Case A are bronze instruments and other articles found in tombs, along with the vases of the very early period; and on the top is a singular vase called a Cernus, a group of small cups (see illustration 45) used during the ceremonies in honour of Zeus at the time of sheep-shearing.

On the top of Cases 16–17 are large Pithoi from Crete. These Pithoi were used to contain stores, and were placed in a cellar. They were constructed of a very large size, and sometimes, when above ground, afforded a night's lodging to the houseless poor, whence a Greek proverb, "Poor as a Pithos." The celebrated Greek philosopher Diogenes took up his abode in a Pithos (or tub) ostentatiously to display his contempt for riches. Two fine examples from the island of Rhodes, made of a pale yellow clay, and ornamented with a geometric pattern, are to be seen on the tops of the wall-cases in the Terracotta Room.

A fine Lebes (see illustration 8) or cooking vessel is on Pedestal 2, and named after its discoverer "the Burgon Vase." The decoration consists of large lions,

painted in a conventional manner, copied from Eastern embroidery.

On the top of Case C is a Prochoos, or "pouring jug," as the name signifies (see illustration 23). This Prochoos is in a peculiar shape, the fancy of the artist. The body is nearly spherical, with a band round the centre; it is decorated in front with the meander pattern, to the back by a twisted line; below the band are half circles, and below this again an ornament called wolf's teeth. Above the central band are animals, horses feeding, and a lioness devouring a stag. The neck of the vase is richly decorated, and the spout is in the form of an eagle's head with open beak emerging from a leopard's skin, the ears appearing above.

Upon the same Case are also three small Lekythi (see illustrations 24–25) under glass. They are of Corinthian manufacture; one is ornamented with the head of a lion, another has a lion hunt; all three belong to an early period.

Case 38 has a Lebes on a stand, with a representation of animals between the bands which encircle the body of the vase.

A large, round-shaped Crater or mixing vessel is in Cases 46–47. Except when wine was offered as a libation or sacrifice to the gods, it was always mixed with water, as the Greeks were prohibited from drinking it pure. This prohibition must have been universal in the East, as it is alluded to by the prophet Amos (chap. vi. 6) when he denounces those who drink wine from the bowl (the jug containing the pure wine), because a sign of being addicted to intoxicating liquors. The date of the prophet Amos is between B.C. 885 and B.C. 775.

In Cases 50–51 are the fragments of another vase, which was brought from the ruins of a temple at Naukratis in Egypt, and is supposed to have been a votive offering by a man of whom the Greek historian Herodotus gives the following anecdote: King Amasis II. of Egypt, B.C. 569, had allowed Greek merchants to settle and carry on their trade in the city of Naukratis in the Egyptian Delta, as a return for Greek aid in establishing him on his throne. About B.C. 525 the Persians, led by their King Cambyses, invaded Egypt, when a Greek named Phanes, serving in the Egyptian army, was tempted to desert, and undertook to guide the enemy entering the country. When the hostile troops were drawn up in order of battle, the Greeks in the Egyptian army, disgusted at the treachery of their countryman, seized on the sons of Phanes, and after slaughtering them over a Crater within sight of their father, they drank the wine mixed with their blood. The name Phanes is inscribed on one of the fragments of this vase, and as it was customary to make a votive offering of a vase as a propitiation to the Deity of a temple, this was probably that offered by the traitor to the goddess Athena before he deserted to the Persians.

Also in Cases 50–51 is a large Kelebe (see illustration 2) having a cream-coloured ground, on which are painted in red, horses, a vulture, an eagle, and a serpent between cocks.

Within Case D are several plates (the Pinax) from Rhodes and from Naukratis, with representations of animals similar to those already described in the first Vase Room of the Louvre, the date about B.C. 600. The Pinax, marked A 749, has a painting taken from

an incident in the history of the Trojan War. The hero, Hector of Troy, is fighting with King Menelaos of Sparta (see Appendix B) to rescue the body of a brave Trojan, Euphorbus, whom Menelaos has slain. The outline of the composition has been partly incised on the wet clay and a purple pigment introduced before the Pinax was placed in the furnace.

Within Case 47 is a two-handled cup ornamented along the rim with female heads, and a frieze on which are represented the Egyptian ibis, the lion, and sphinx, proving the connection of Egypt with Greece. The inscription on the cup is a dedication to Aphrodite, the goddess of beauty, by one "Sostratos," whose name is added.

Near the entrance of the second Vase Room of the British Museum in the Cases to the right, are a series of early Greek vases. In Cases 1–3 are several from the city of Daphne in Egypt. Daphne was the Greek name for Tahpanhes, mentioned by the prophet Jeremiah, and was an ancient frontier fortress between the Egyptian Delta and Suez; it was the first Egyptian city reached on the road from Palestine, and where the Israelites frequently sought refuge during Assyrian invasions. The site was only recently ascertained by the eminent Egyptian archæologist, Mr. Flinders Petrie, who was led to the discovery by hearing of a mound called by the natives "The Palace of the King's Daughter," which corresponded with the passage in Jeremiah (chap. xliii. 6) in which the prophet describes how "even men and women and children and the king's daughters" escaped from Jerusalem to Tahpanhes. The city appears to have contained a mixed population of Egyptians and Greeks,

and the earthenware Greek vases found here are evidently copied from Egyptian metal vases, whilst their decorations partake of the characteristics of both races. A large Situla, marked 104, has black designs on buff panels; on the neck is a winged figure, a human body ending in a serpent, and holding a serpent in either hand; this is supposed to represent either Typhon, a fire-breathing monster which was both the Greek and Egyptian impersonation of the destructive hurricane, or Boreas, the purely Greek impersonation of the north wind; the intervening space has rosettes in the form of circles surrounded by dots; on the reverse of the vase is a male figure letting loose birds of prey on a hare; behind the hare is another large bird.

Two Skyphoi (see illustration 31) marked B 77 and B 78 are from the temple of the Cabiri at Thebes. The Cabiri were divinities whose worship belonged to a very remote period, and was of so mysterious a character that very little is known about them. Their principal seat of worship was in the island of Samos, but there was also a temple dedicated to them in Thebes. These two vases of pale yellow clay (probably Corinthian manufacture) have on them caricatures of old legends. On one of them Peleus, a king of Thessaly, is bringing his son, the hero Achilles, to be educated by the Centaur Cheiron (see Appendix A and B). On the other Skyphos is a caricature from a tale in the Homeric Poem of the Odyssey. Circe, a fair-haired goddess and enchantress, is here represented as a hideous old woman. She turned all men visiting her island into beasts, and is offering a magic potion to Odysseus (Ulysses), who is also represented old and

ugly; he spreads out his hands as if protesting against the charm; behind him is the web at which Circe was busy weaving before his arrival, and beyond that, one of the comrades of Odysseus, whom she had already transformed into a swine—the hinder legs are still human. The lines of Homer in which Odysseus is supposed to be telling his own adventure when describing Circe, are as follows:

> ". . . Standing in the portico
> Of the bright-haired divinity they heard
> Her sweet voice singing, as within she threw
> The shuttle through the wide immortal web,
> Such as is woven by the goddesses—
> Delicate, bright of hue and beautiful."
>
> ll. 265-270.

* * * *

> "(She) prepared a mingled draught
> Within a golden chalice, and infused
> A drug with mischievous intent. She gave
> The cup, I drank it off; the charm wrought not," &c.
>
> —*Odyssey*, Book x., ll. 265-270—ll. 381-385.
> Translation by William Cullen Bryant.

SECOND PERIOD

VASES belonging to a later and more important period in the history of pottery have their date generally stated as between B.C. 550 and B.C. 450. Some of the most celebrated potters and vase-painters had their beginning in this school, in which, besides greater elegance of form, the aim was to produce a thinner substance, especially in those vases destined for the tables of the wealthy, or for ornament. The vases intended for ordinary household purposes continued to be made of a more solid and coarser material. Great thinness in the sides required much skill, and to this was added remarkable smoothness and gloss of surface.

The earliest Greek potteries which obtained a wide-spread reputation were those of the island of Samos in the Archipelago, and of the city of Corinth on the isthmus between Greece proper and the Peloponnesos. A range of hills in the vicinity of Corinth furnished a remarkably fine clay, well adapted for the manufacture of vases. That used by the Greeks was composed in different proportions of the following substances:

	Proportions.
Silex or flint	55
Aluminium	20
Oxide of iron	16
Carbonate of lime	8
Magnesia	1

to which sand was added.

When the potter desired to change the tone of colour, he added to, or diminished, the required ingredient, but always bearing in mind the necessity of not adding or diminishing to excess; as, for example, too large a proportion of aluminium would cause the vase to shrink or crack in the baking, and too much silex would produce a rough surface and vitrification.

The clay of Corinth contained only a small portion of oxide of iron compared with aluminium, and the Corinthian vases are therefore pale in colour and have a powdery surface; whilst the clay found in the territory of Tanagra in Bœotia, the neighbouring state to Attica, and in Attica itself, contained more oxide of iron, and was esteemed for its warm colour; which was so greatly admired, that the potters frequently even added more of that ingredient.

The Greeks bestowed infinite pains on the preparation of the clay, washing it repeatedly in a large quantity of water, and kneading it thoroughly; it was then left to repose, when a sort of combustion took place, during which it threw off all extraneous substances likely to produce stains or porosites. On earthenware slabs in the museums of Paris and Munich are representations of the potters at work; an engraving from one of these at Munich is placed before the illustrations of vases in this volume. An elderly man has his arm inserted in a vase, smoothing the interior, whilst a lad turns the wheel at his feet; one youth is painting a vase, another carries a vase towards the entrance of a room, which is described by a column; a fifth is conveying a bag of fuel to the furnace, whilst a sixth stirs the fire. Over the furnace is the head of the wood-god Pan, supposed to be a protection against

evil spirits. The master potter is superintending the work. The wheel is constructed after an Egyptian model, where according to a representation in that country, the wheel was turned by the hand.

There exists a curious ancient Greek poem ascribed to the poet Homer, who is said at one time to have taken refuge from a storm on the island of Samos, arriving there when the potters were preparing to kindle their furnace. Learning that he was a bard they desired him to sing to them, promising him in return the gift of a vase. The poet accordingly improvised some satirical verses, in which he invoked Athena, the goddess of wisdom, to protect the vases in the furnace and to help them to fetch a good price in the market; but, he added, should the potters fail in their promised gift, he prayed that the fire would consume the building and the fragments of the vases be so mingled together as to cause the potters to shudder at the sight.

The importance which the potters attached to the agency of fire on their vases, is proved by their instituting in very early times a game called the lampadodromia, or torch race, at the great festival at Athens held in honour of Athena, the patroness of the city, and called the Panathenaic. An altar was erected in the Ceramicos, or potters' quarter, outside the Dipylon, or double gate of Athens, and dedicated to three divinities: Prometheus, who was supposed to have first brought fire from heaven (see Appendix A); Hephaistos (Vulcan), who taught its use on the forge; and Athena (Minerva), who caused it to be applied to the arts in the manufacture of clay and metal vases, bronze statues, etc. Young men carrying blazing torches, or lamps, started

on a race from these altars to the Acropolis, the citadel of Athens, a distance of half-a-mile, and he who first reached the goal without the flame being extinguished, was victor and placed his torch, or lamp, as a votive offering in the Temple of Athena.

When the vase had acquired the desired form, and the sides been reduced to a sufficiently thin consistence, the potter set it aside to dry, either in the sun or in the furnace at a low temperature; he then made the neck, foot, and handles, adjusting them to the body of the vase, and fixing them with a strong glue. To efface all trace of the joinings he carefully polished the whole, after which it was passed from the hands of the potter to those of the vase-painter or decorator. In many instances, however, the potter was himself capable of adding the decoration.

The introduction of geometrical patterns had produced exact drawing in every variety of outline; the vase was divided by symmetrical horizontal bands, between which plants, animals, and human figures were executed in a manner which showed a marked improvement in the artist's skill. The next step was to introduce, instead of bands round the body of the vase, a square or oblong panel, within which the principal subject of the decoration appeared as a picture in a frame. This was generally repeated on both sides of a vase, and, where the shape admitted, as on the Hydria (see illustration 20), a third and even fourth subject was painted on the shoulder, and a frieze sometimes added above the foot. The rest of the space was filled with geometrical patterns, plants, and rosettes.

The decorations on the Corinthian vase were painted on the clay itself, without further preparation. Purple,

red, and black colours were employed in the draperies, and, in this second period of the Ceramic Art, a white paste was added for the faces and limbs, as well as the body of the nude figure. This practice was continued to a late period in the potteries belonging to the Greek colonies in Asia Minor and Italy, but in Greece proper the white paste was subsequently only used for the faces and figures of women. One of the peculiarities retained throughout this period, and even later, is that the eyes of faces seen in profile are represented as in full face; those of men are round, of women long and almond-shaped. This distinction was first introduced by an Athenian vase painter, Eumaros; but in Asia Minor men and women were alike represented with round eyes. The nose and chin are drawn singularly sharp and pointed in both sexes.

The method employed by the vase painter was to trace the figure on the clay in a black outline, and fill it in with the same colour; the vase was then sent a second time to the furnace, and, when returned, the artist scratched in the details of muscles and the lines of the drapery upon the figure, thus exposing the natural colour of the clay, or sometimes rendering the lines more distinct, by the insertion of a white powder; a brown wash was also occasionally passed over the whole. White, red, or purple pastes were laid on the draperies and accessories, and a glaze was finally added before the vase was replaced for the third time in the furnace. If the potter was capable of adding the decorations, he frequently inscribed his name upon the vase; if he called in the assistance of another artist, he inscribed both names, as "A made" and "B painted."

The vase painter had to be acquainted with the rules

of composition and anatomy, as far as those sciences were then taught, and also to know how to adapt his subject to the convex shape and small space on which he had to work.

In the fifth Vase Room of the Louvre at Paris is a very fine collection of vases from Corinth and Asia Minor belonging to this period. One of these especially deserves notice ; it is placed near the door facing the window, and is a large Corinthian Kelebe. The scene represented on this vase is a banquet in which Herakles (Hercules) is entertained by King Eurytos of Ætolia, in Greece, and his sons. One of these, Iphitos, turns to speak with Herakles, whose suit for the hand of his sister Iola he is ready to encourage; Iola herself stands between the couches, on which, according to oriental custom, the men recline; dogs are fastened below to devour what falls from the tables; under one of the handles of the vase the cooks are seen preparing the feast; a Lebes, or cooking vessel, on a stand, with a small Oinochoe, or wine jug, on the rim, is on one side; beneath the other handle are seen Diomedes and Odysseus (Ulysses) looking on at the suicide of Ajax (see Appendix B). In a Case near the window of this room is a fine Lebes on stand exactly resembling that represented on this Kelebe. Among the vases from Asia Minor in this room is a Hydria with the representation of the funeral ceremonies upon the death of Achilles. The face of the corpse is painted black; women wail around the bier, and a Gorgon's head is represented below.

Besides Corinth, Samos, and Asia Minor, the Ceramic Art was carried on in various Greek cities and in islands of the Archipelago and Mediterranean Seas, as

well as in the Greek colonies in the north of Africa. Corinth was at one time governed by a family called the Bacchiadæ, who were supposed to be descended from Herakles, the favourite hero of the Peloponnesos. When the Corinthians revolted against their tyranny and expelled them from their city, one of the family, called Demaratos, sought refuge in Etruria, and took with him two celebrated potters whose influence on the Ceramic Art in that country may be observed on vases belonging to many years later.

Athens, the chief city of Greece, where the Ceramic Art had been carried on contemporaneous with that of Corinth, became eventually her successful rival. The clay used by the Athenians was chiefly derived from the promontory of Colias, not far from Phalerum, the earliest port of Athens. It not only contained more oxide of iron than the clay of Corinth, which rendered it warmer in colour, but it was also capable of producing a smoother surface. The Attic potter did not, however, confine himself to the natural colour of the clay, but would occasionally add (as before mentioned, p. 17) more oxide of iron, or even introduce a red paste on his figures, and also vary the treatment, by spreading a white or cream-coloured paste over the body of the vase, to form the ground for a picture traced upon it in delicate lines, and washes of various colours.

About the middle of the sixth century before Christ Athens was ruled by a man of singular genius named Peisistratos, who died B.C. 560. He added to the beauty of the city by the erection of splendid temples and other public buildings, and was, besides, a patron of poetry and history, causing the legends of the people,

which had hitherto been handed down orally, to be preserved in writing. Among other benefits he secured an ample supply of water for Athens by pipes, which conveyed it from the best source beyond the gates; and he raised a portico over the spring itself to protect it from the sun. The people gave the name "Callirrhoe," or the Beautiful Fountain, to this source, which was situated near the Ceramicos, or potters' quarter, and the maidens who came to draw water at the source formed a favourite subject for the vase painter. The potters were thus enabled to obtain the necessary supply of water for their work, and as their quarter lay on the road to the port of the Piræus, which had succeeded the more ancient port of Phalerum, they were likewise better able to transport their merchandise to the ships, for sale abroad.

Though the chief part of the Ceramic quarter lay outside the walls, another part lay within the city, terminating at the Agora, the market place, where the people assembled when called upon to discuss affairs relating to the government of their city. Athenian vases, as they reached a high state of perfection, were not only valued at home, but became a staple commodity, and vessels laden with them, and probably also containing the olive oil for which Athens was famous, arrived at various ports of the Mediterranean and even the Euxine or Black Sea, where, at the modern Kertch in the Crimea, they were exchanged for wheat to supply the Athenian market. Wheat was not as easily grown in Greece as barley, which was the corn in common use. Some of the finest Greek vases, therefore, have been found in the Crimea.

Panathenaic vases (see illustration 19) or Amphoræ

destined for prizes in the national festivals, called Panathenaic (meaning "all the Athenians"), were among the most beautiful vases of this period, as well as in later times. The games were held in honour of Athena, the presiding or tutelar divinity of Athens, and were celebrated at stated intervals, when the people from the country round flocked into the city. A peplum, or shawl of yellow colour, woven by the maidens of Athens, was carried in a long procession from the Ceramic quarter to one of the temples of the goddess on the Acropolis or Citadel, and was presented to the priests and priestesses to adorn her image within the sanctuary. This procession was recorded in marble reliefs on the Parthenon, the remains of which beautiful sculpture, is now exhibited in the Elgin Marble Room of the British Museum. After or before the procession had taken place, games were carried on, which lasted many days. They consisted in chariot races, foot races, wrestling, boxing, and other athletic sports, when the successful candidates received as prizes large and small vases filled with oil from the sacred olive trees, the first of which was supposed to have been planted by Athena herself. The winner was allowed to convey the vases of oil from the city free from the customary duty. On one side of these Panathenaic vases was painted the image of the goddess Athena; on the other, was represented the particular sport for which they were assigned as prizes. To account for the number found in recent times, it is said that as many as from thirty to one hundred and forty were given to the first successful candidate, and that the second obtained from eight to thirty. These vases were held in such high estimation that they were

preserved in families for many generations, and were frequently placed in their tombs.

A favourite subject on many of the vases of this period relates to the adventures or Labours of Herakles, a hero, renowned for prodigious strength and prowess, the Samson of the Greeks (see Appendix A). As most of the legends concerning him record feats performed for the benefit of his country, such as ridding it of a pestilential monster, &c., Herakles was held in special veneration and placed among the gods. Several of the principal families in the Peloponnesos claimed him for their ancestor.

Other favourite subjects were taken from the historical legend of the siege of Troy, with which the people were familiar from the poems of the celebrated Homer. This siege is supposed to have been commenced about the year B.C. 1183, and to have lasted ten years. The exploits of Grecian and Trojan heroes became a fertile theme for poets and artists in succeeding generations.

On some of the vases domestic scenes are represented, which serve to illustrate the habits and manners of ancient Greece. The large eyes which are occasionally introduced were first used as a decoration by two celebrated potters, Exekias, and Nikosthenes. The meaning of these eyes has been variously explained; they are sometimes supposed to relate to the superstition of the evil eye; they are also thought to be the sign of a vase belonging to a seaport or temple dedicated to Poseidon (Neptune) or to a ship, since vessels constructed to resemble dolphins, had similar eyes painted on the prow, where the ropes were passed, as may be seen on Grecian merchant ships of the present day. Another conjecture is, that the idea was borrowed

from Egypt, where the right eye of the god Horus was symbolical of the sun and the left of the moon. Egypt had been open to Greece from about B.C. 660.*

The four best known vase painters and potters of this period were Exekias, Nikosthenes, Pamphaios, and Chachrylion. A fine collection of their vases is exhibited in the sixth room of the Louvre, as well as several in the second Vase Room of the British Museum. Only nine vases by Exekias have yet been discovered, although he is known to have had his workshop in the Ceramic quarter at Athens. Vases inscribed with the name of Nikosthenes are very numerous; he imitated in clay the metal vases then in use, introducing broad flat handles, on which he often painted figures; he also added reliefs cast in moulds; yet the decorations of Nikosthenes were few and simple, which probably enabled him to dispose of his vases at a low price. He appears to have been the first to adopt occasionally a cream-coloured paste to cover the body of the vase, and on which to trace the design, and he made much use of a white pigment in his figures on a black or red ground. Pamphaios flourished about the same period, between B.C. 500 and B.C. 450. He was among the earliest to abandon the school of black figures on a red ground, and to join the new school of red figures on a black ground. He was noted for freshness and vigour in his compositions, and refinement of drawing, which he sometimes carried to excess; his manner of drawing the hand was especially good, the fingers rather long, and when the subject required it, they are so bent as to represent a firm grasp. Chachrylion, whose works belong to a rather later period, whilst joining the red

* See GROTE'S *History of Greece*, vol. i. p. 492.

figure school, retained an archaic stiff manner, characteristic of the earlier black figure style. He adhered carefully to minute details, but gave grace and expression to his figures without sacrificing strength. Chachrylion frequently worked with the greatest of vase painters, Euphronios, whose vases belong to both periods of Ceramic Art. Another vase painter, of whom twenty-seven vases have his name inscribed, is Epictetos, noted for careful drawing, though less refined and stiffer in manner than Chachrylion.

In the sixth and seventh Vase Rooms of the Louvre are several examples of the work of these masters. An Amphora by Exekias is in the Wall Case of the sixth room near the entrance. The subject represented is the combat between Herakles and Geryon (see Appendix A); Geryon is in the costume of the Hoplites or foot soldiers of Athens, his three bodies carrying round shields and lances; in their midst the herdsman Eurytion, who guarded the oxen which Herakles had come to carry off, falls to the ground, and, leaning on his elbow, breathes his last. On the reverse of this vase is a four-horse chariot driven by a warrior whose name is inscribed. The style of work is severe and strong.

In the central Case of the sixth Vase Room are several vases by Nikosthenes, as well as by his imitators and followers. Two black Amphoræ, on the handles of which are painted tripods and females in white paste, are by himself; the handles offering a broad, flat surface, enabled him to introduce this innovation. A vase by Pamphaios is in a similar form, and as well as two plates by Epictetos are in the central case of the seventh Room. On one of these plates is a trainer, or teacher, instructing a youth in athletic

exercises; on the other Theseus is slaying the Minotaur (see Appendix A). A fine Lekyth by Nikosthenes has on it Polyxena drawing water at a fountain, whilst Achilles crouches behind the rock ready to carry her off (see Appendix B); Polyxena, a graceful figure, rests one hand on the lion's head from which the water flows; the raven of Apollo, the bird of ill omen, is perched above.

VASES OF THE SECOND PERIOD IN THE BRITISH MUSEUM

The second Vase Room of the British Museum is peculiarly rich in examples of vases of this period, namely, the black figure on a red ground.

Within Case 11 is a Kylix, or cup (see illustrations 40, 42), marked B 3, which is in the style of vases usually found at Cyrene in the north of Africa, where a colony from Thera and from Lacædemon in the Peloponnesos had settled; the vase itself is, however, probably of Athenian manufacture. In the interior a sacrifice is represented: a Crater rests on a stand with lion's claws for feet; on the rim is an Oinochoe, and two pigeons are perched on the stand; a youth with long flowing hair plays the double flute, whilst another holds a Rhyton and Phial (see illustrations 37, 38) for libation to the god to whom they are offering the sacrifice. The god is probably Zeus, as his eagle is descending on the altar. The decorations of this vase are chiefly borrowed from the lotus plant of Egypt; palm leaves are on each side of the handles.

Case 14 contains a Lebes, also of Athenian manufacture, though an imitation of Corinthian ware. It

is marked B 46. Around the lip is the lotus, and on the upper part of the vase is the pattern called wolf's teeth. Within the panel a banquet is represented; on seven couches men are reclining, two on each; coverlets, purple, red, or black spotted with purple, are thrown over them. The scene is probably in the house of a wealthy Greek. The guests have drinking cups in their hands, Phials, a Rhyton, and a Cantharos (see illustration 33); they wear garlands, as was customary at feasts in Greece and Rome, whilst other garlands and a lyre hang on the wall; behind the fourth couch an Alabastron, or perfume vase, is suspended. Beneath the couches dogs are chained to lick up the food falling from the tables, which are placed beside each couch; five attendants or slaves, stand ready to wait on the guests; one fills an Oinochoe or jug from the Crater in which the wine was, as usual, mixed with water, another has his Oinochoe full, and prepared to pour into the cup, and two hold garlands. On the reverse of the vase are animals: a panther, a stag, a lion roaring, and a Siren, half woman half bird, with flowing hair, and wings outspread.

In Case 19 is an Amphora, marked B 257, on which is represented a marriage procession. The bridal pair are accompanied by Artemis (Diana), the goddess of female virtue as well as of the chase, and by her brother Apollo, the god of light and music, who plays on his lyre. On the reverse of this vase Dionysos (Bacchus) is seen crowned with ivy; he has a branch of the vine with clusters of grapes and a Cantharos, his peculiar cup, in his hands; his consort Ariadne looks back at him, and holds up a flower; a bull

is beside her; Hermes (Mercury) advances; he carries his caduceus, or wand, and wears the petasos (the peasant's or fisherman's cap) and the sandals, called endromides, from the Greek word signifying "to run," and which denote the swiftness of his movements (see Appendix A).

An Athenian Lekyth in Cases 20–21, marked B 542, has the same subject as the Lekyth described in the sixth Room of the Louvre. Polyxena, a daughter of the Trojan King Priam (see Appendix B), is drawing water at a fountain outside the city of Troy; she has placed her Hydria, or water jar, beneath the mouth of the lion carved in the rock from whence the water flows; a grove is indicated by leafy branches scattered on the ground. Achilles crouches behind the rock; he wears a high crested helmet, and on his shield is the device of a serpent. The raven, the tell-tale bird of ill omen, who was supposed to have been changed from white to black for having betrayed to Apollo that his mistress had been false to him, is perched above: Polyxena stretches out her hands to ward off Achilles, and is taking flight; her feet are turned in the direction towards which she is escaping; her face, arms, and feet, the outline of the rock, the fruit on a tree, and the serpent on the shield of Achilles, are all painted white.

In Cases 22–23 are several vases worthy of careful observation. An Oinochoe with trefoil mouth, marked B 620, is in the Athenian style. The subject on it, Peleus confiding his infant son Achilles to the Centaur Cheiron; Achilles is swaddled and is seated on his father's hands; Cheiron carries a tree on his shoulder, and leads a dog by a string; another tree in front of him, indicates a forest. On each side of the vase the

handles terminate above in a snake's head, and at their junction with the vase below, are female heads in relief, painted red.

An Oinochoe, marked B 617, is also in fine Athenian style: Ares (Mars), the god of war (see Appendix A), is fighting with the giant Mimas, who, in company with other giants, had invaded Olympos, the dwelling of the gods. Ares, who was himself of gigantic stature, hurls Mimas to the ground; an eagle with a snake in its beak, hovers above. Great strength of muscle and vigorous action are displayed in this group. The glaze on the spout, neck, and lower part of this vase is very brilliant.

The Oinochoe, marked B 621, has a representation of Herakles strangling the Nemean lion (see Appendix A). Athena, who inspired him by her presence, is retreating in terror, but looks back at him; she wears a high crested helmet, and carries her shield and spear. On the other side of Herakles is his constant friend and companion Iolaos, to whom he has handed his club and sword.

The Oinochoe marked B 628 is Athenian and about the date B.C. 480. The subject of the decoration is the consecration of the statue of a successful candidate in the armed foot race, or race of Hoplites, during the Panathenaic festival. The statue is represented with helmet and shield; the priest standing before it, wears a large wreath in long branches, and carries in his hand the garland for the victor in the game. The drawing is incised with a sharp pointed instrument on the cream-coloured paste, so as to expose the red clay beneath; the rest of the vase is painted black.

B 633 is a small Lekyth, probably from Nau-

kratis, the Greek colony in the north of Africa. Upon it is a very beautiful representation of the Dioscuri (see Appendix A) Castor and Pollux riding through the air, and as they pass at a flying gallop their dark hair and red mantles float behind them. Their figures are full of life, and are drawn with the utmost delicacy and finish. Below is a couch, on which is laid a branch of silphium, a plant growing plentifully on the coast of Africa, and supposed to have a healing property; it was not unusual in Greece to lay this plant on the bed of a sick person. According to the legend, the Dioscuri at one time visiting Sparta, were refused admittance to a house on the plea that the mother of the family had died; the following morning their statues were found in the room. The subject of this vase may possibly represent the chamber of the dead woman and the Dioscuri departing.

Another small Lekyth marked B 639 has on it the combat of Achilles and Memnon (see Appendix B). Hermes is weighing the souls of the two warriors in a balance; the souls are represented by little winged figures. Hermes, the conductor of the dead to the regions beneath the earth, was supposed to weigh their respective merits before their descent to Hades, there to abide their last sentence.

Cases 24-25. A small Lekyth marked B 687 is painted in opaque colour on a black ground. Odysseus (Ulysses) is escaping from the cavern of the Cyclops Polyphemos (see Appendix B). He has tied himself under the giant's favourite ram. The drawing is incised on the black ground, and a white powder is introduced to form the outline; a red pigment or paste is laid on, to imitate the colour of the clay beneath. Several vases in this Case are painted in the same manner.

In Cases 29-30 are two fine Amphoræ; that marked B 242 has a cover or lid. The subject of the decoration is Ajax (or Agamemnon) seizing Cassandra, a daughter of King Priam of Troy (see appendix B). She is clinging to a statue of Athena for protection. After Troy had been taken by the Greeks, they, in accordance with the barbarous usage of those times, slew all the men and carried away the women and children as captives, or to be sold in slavery. The mantle of Cassandra is in a form only then worn by freeborn women, and has fallen across her body. The statue of Athena represents her as she appears on the Panathenaic vases.

On the other Amphora, which also has a cover, and is marked B 227, Herakles is seen slaying the Centaur Nessos (see Appendix A). When preparing to cross a river with his consort, Deineira, Herakles called for the assistance of the Centaur who helped travellers at the ford; he first carried over Deineira, but on arriving at the opposite bank so terrified her, that Herakles hastened to the rescue and slew Nessos. Herakles is here attacking Nessos with his club. On the reverse of this vase are represented Dionysos and a Satyr, who is holding an Askos or wine skin (see illustration 27): Mænads (Bacchanalian women) are on either side.

Two vases called Kyathos (see illustration 30) are in Case 37. On that marked B 462 Herakles is represented capturing the Erymanthean boar (see Appendix A); on the other marked B 465 is what is called the Metamorphosis of Thetis (see Appendix A); Peleus in pursuit of the sea nymph, whom he has been promised for his wife, seizes Thetis round the waist, and in order to escape from him she is changing

herself into a lion which has leapt upon Peleus; on either side of the group are large eyes.

Near this vase is a Kelebe marked B 362, on which is represented a sacrifice to Hermes; a wreath is suspended behind the statue of the god, and an altar with a blazing fire is before it. A youth in a purple garment, and wearing a myrtle wreath, is roasting part of a goat on a spit; beside him is a Lebes; another youth is cutting up other parts of the victim on a table, beneath which is the goat's head, whilst the haunches hang above. On the reverse of this vase is a combat of warriors, with females looking on.

Case 42 contains two very fine water jars (Hydriæ) in Athenian style; that marked B 319 has on the shoulder Herakles strangling the Nemean lion. A Nymph personifies the valley of Nemea; she is seated, her arm extended towards Herakles; behind her is Iolaos carrying the hero's club. On the other side of Herakles Athena advances, followed by a youth. On the body of the vase, where a border of ivy leaves forms a frame to the panel, Athena is represented conducting Herakles in triumph to Olympos, the seat of the gods; she is stepping into a chariot drawn by four horses, and holds the reins; Apollo, richly attired, walks beside the chariot playing his lyre; Dionysos, in an equally rich garment, looks back at Apollo, and Hermes takes the lead. He carries, besides his caduceus, a purse, the emblem of his being the tutelar god of thieves; below in the frieze a stag-hound is represented.

B 340 has a battle scene on the shoulder; a four-horse chariot is driven by a warrior wearing a helmet with visor and carrying a shield, on which

is the device of a tripod and two spears; another warrior has fallen beneath the feet of his horses, whom a friend hastens to rescue, but is engaged in single combat with one of the enemy. On the panel bordered with ivy leaves, a sacred procession is represented, probably the nuptials of Zeus with Hera (Juno). They stand in a chariot, Zeus wears a long robe and striped mantle, and holds a goad to urge on the horses. Hera draws her mantle over her face as a veil; Apollo, bearded, with long hair curled at the ears, and also wearing an embroidered garment and striped mantle, walks beside the chariot playing his lyre; Aphrodite (Venus) faces him, her hair over her shoulders and smelling a flower; Hermes leads the sacred procession.

In Case 44 is another Athenian Hydria; on the shoulder Theseus is represented slaying the Minotaur (see Appendix A); he has seized the monster by the horn and is plunging his sword into his neck. On either side are females with garlands, and behind them youths, each carrying two spears; other females follow; these represent the maidens and youths of Athens whom Theseus has rescued from being devoured by the Minotaur. On the body of the vase is the combat of Herakles with the river god Acheloos; the Acheloos is one of the largest rivers in Greece, and in very early times was considered by the Greeks the largest in the world; it is here represented by its tutelar deity, a god with the horns of a bull. According to the legend Acheloos, when attacked by Herakles, first transformed himself into a serpent and then into a bull; he holds up a rock to hurl at his adversary, who has seized him by the horn and planted his foot on his side; Deineira

and Hermes look on at the fight, behind Deineira is seated her father Oineus; he is partly bald, with long white hair and beard. Athena is behind Herakles, and beyond her, Iolaos, in a helmet with visor, and holding a spear.

A beautiful Oinochoe with trefoil mouth of Athenian manufacture is in Case 46. It is marked B 507. The design, painted black on a red panel, with accessories in white and purple, has a border of pomegranates. The subject is the forge of Hephaistos (Vulcan), the god of fire and the smithy (see Appendix A). In the centre is a furnace beneath a high building, on the top of which is a Lebes with a pyramidal lid, and reached by steps; possibly symbolical of the steam as well as fire, which accompany a volcanic eruption. A bearded man (Hephaistos?) is seated on a stool, and thrusts a mass of iron, which he holds by tongs, into the fire: two anvils are at his feet, and hammer and tongs hang above; part of the bellows appears behind the furnace. A similar figure is standing to the left of the furnace; perhaps only to signify the same in a different position.

On another Oinochoe, B 508, is a ship with mast, sail, and prow shaped like a dolphin; undulating lines indicate the waves of the sea, and three fishes are swimming below. A man stands on the prow prepared to dive, whilst, behind him, another man holding a staff is about to push him off; a third, seated in the ship, is furling the sail; leafy branches on one side show that the vessel is near land.

Several of the Hydriæ have representations of girls drawing water at the fountain, but the finest is that marked B 331 of Athenian manufacture. On the

shoulder is a combat between the Greek Achilles and the Egyptian Memnon (see Appendix B). The scene on the panel is the celebrated fountain of Callirrhoe (see p. 23). Leafy branches are scattered over the field, indicating a grove. The fountain is protected by a projecting roof supported by white marble columns, of which only one appears; the water flows from the lion's mouth, and before it is inscribed "Callirrhoe" (the beautiful spring); a slender young maiden in a richly embroidered dress has placed her pitcher below and is watching it as it fills; another maiden, her jar on her head, waits for her turn; a word signifying "a snub nose" is twice repeated; a third and fourth maiden depart with their water jars full and poised upright on their heads; before them is inscribed "The Lovely" and "The Dark"; this last holds a garland in her hand; beside the fifth maiden is inscribed "The Fair"; she is walking towards the fountain with her empty jar horizontal on her head; the sixth and last has her jar upright, and is named "The Victor in the Dance." Above the maidens is inscribed "Hippocrates Hail"; the vase being dedicated to some favoured youth. The rich dresses of the maidens prove them to belong to wealthy families, it being the universal custom for women of all classes to draw water at the fountain, as we read of Rebecca, Leah, Rachel, and the woman of Samaria. This vase was made when Peisistratos, who constructed the fountain of Callirrhoe, was ruler in Athens.

Case 48 contains vases bearing the signatures of some of the celebrated potters and vase painters of this period, examples of whose works have been already described in the Museum of the Louvre at Paris. A

Hydria, B 300, is signed by Pamphaios. On the shoulder of the vase a four-horse chariot is represented, the charioteer driving at full speed; behind him a horseman is galloping and whipping his steed; on one side is the umpire, or judge of the race; he leans on a staff and extends his hand. On the body of the vase is Dionysos holding a Cantharos and a branch of ivy; ivy is trailed all over the field; Nymphs and Satyrs dance and play the double flute.

A Crater, marked B 364, and having volute handles, is signed by Nikosthenes, who has not in this instance followed his usual plan of painted broad flat handles. On the vase are patterns taken from the lotus and honeysuckle, as well as the meander. The principal subject is a combat between Herakles and Kyknos, the son of Ares. Herakles is standing in a four-horse chariot, and hurls his spear at Kyknos; Iolaos is charioteer; Hermes is in advance and looks back; Athena, wearing a long garment and breastplate, faces Ares, and they attack each other with spears; Zeus interposes, raising his thunderbolt. Kyknos, fully armed, is in another chariot and retreats, but turns round to hurl a spear at Herakles; his charioteer is named Phobus, or "Fear." Beside his horse is a winged female figure, probably intended for Eris, the goddess of discord (see Appendix A). Two bearded men and a female are also near the chariot. On the reverse is a battle scene. Other small vases are likewise signed by Nikosthenes.

An Amphora, B 210, is signed by Exekias. Achilles is here represented fighting with Penthesilea, Queen of the Amazons (see Appendix B); she sinks to the ground on one knee, but looks up imploringly at her conqueror.

The composition and drawing are extremely fine; the lines of the spiral ornaments or tendrils of the vine, which cover the sides of the vase, are very delicate and firmly drawn. On the reverse Dionysos stands before a youth, Oinopeus (a word meaning wine-red), and to whom the god is supposed to be imparting the cultivation of the vine. Their names are inscribed above and in front of the figures.

The subject on a fine Amphora, B 209, is Memnon, the Egyptian hero, son of Eos (see Appendix A), standing between two negroes who were slaves of the Ethiopians. On the helmet of Memnon a dog is represented, the tail supporting the crest. The armour of Memnon is painted white, his greaves purple. Above him is inscribed the name of the artist, Amasis. On the reverse Achilles is seen about to slay Queen Penthesilea, who is trying to escape.

In Cases 50–51 an Oinochoe, B 492, has a representation of Herakles bringing the Erymanthean boar (see Appendix A) as an offering to Athena. He had been ordered by King Eurystheus to capture the monster alive. The goddess extends her hands towards Herakles to signify her approval of the gift. Her face, hands, arms, and feet are painted white.

On the shoulder of the Hydria B 332 are warriors in four-horse chariots with a dog between the chariots. On the body of the vase maidens are represented drawing water from two fountains under porticoes supported by columns. Dionysos, holding a Cantharos, and Hermes, are behind the porticoes; as both are of colossal size they are probably intended for statues.

In Case 53 a Hydria, B 307. The subject on the

shoulder of the vase is Troilos (the young brother of Polyxena, who helps her to escape) pursued by Achilles. Troilus is on horseback and leads another horse intended for his sister; he flies in haste, whilst Achilles, fully armed, is in pursuit; Polyxena is running away, but looks back at Troilos; her broken water jar, or Hydria, is beneath the feet of the horses. Another female raises her arms as in terror; behind her is a youthful warrior carrying two spears and a shield. On the body of this vase Herakles is seen strangling the Nemean lion; he kneels and has one arm round the lion's neck whilst grasping its fore-leg; the lion has planted its hind paw on the head of Herakles. Athena, raising her left hand, witnesses the struggle; Iolaos retreats, carrying the sword and club of Herakles in his hands, and has his quiver on his shoulder.

In Cases 56–57 a Hydria of Athenian manufacture. On the shoulder of the vase, Eris, the goddess of discord, with wings outspread, stands between two chariots in which hostile warriors are approaching one another at full speed. Four groups of divinities are represented on the body of the vase. Athena walks beside Herakles, the device on her shield being her favourite bird, the owl; her garment is sprinkled with stars. Hermes is accompanied by Hestia, or Vesta (see Appendix A), the goddess of the domestic hearth; she is richly attired and wears an embroidered mantle and earrings; Apollo with his sister Artemis follow; Dionysos, holding an ivy branch and a wand terminating in a cross, and his consort Ariadne, end the procession. Another Hydria, B 324, also Athenian, has on the shoulder of the vase two four-horse chariots, the charioteers carry

goads to urge on the horses; a dog is beside one of the chariots. On the body of this vase is another representation of Troilus and Polyxena surprised by Achilles: Polyxena stands at the fountain and makes a sign to her brother Troilos; Troilos is on horseback leading another horse; Achilles crouches behind the rock from which the water flows; the raven is perched above.

In Case 59 is a Lekyth, B 541, in Athenian style, on which two heroes are casting lots before the statue of Athena, which is raised on a base with two steps. The warriors are fully armed; they crouch on one knee, their shields behind them.

In the Cases 62–64 a Hydria B 312, Athenian style. On the shoulder of the vase the Judgment of Paris (see Appendix B); Paris is moving away as if unwilling to undertake the choice, and looks back at Hermes, who leads the goddesses. Hera approaches first, carrying her sceptre; Athena follows, and lastly Aphrodite, in rich attire, also carrying a sceptre. On the body of the vase is a very fine representation of the combat of Herakles with the Triton, the son of Poseidon (see Appendix A); Herakles has seized the Triton and clasps him round the chest, forcing his head downwards. The body of the Triton from the waist is that of a fish; the scales are incised.

A Pelike (see illustration 18) in Athenian style, B 49, has on it a representation of the temple of Cybele (see Appendix A). The temple is indicated by columns supporting a roof which is partly coloured purple, and within which stands the statue of the goddess clothed in a long garment and embroidered mantle; a lion is on the roof, and tripods or altars

are placed on either side of the temple; swans and doves are perched on the tripods. Two bearded men ride up, their mantles flying behind them, and followed by a warrior on foot. Another Athenian Hydria, B 311, has on the shoulder a frieze of various animals, swans, cocks, a lion, and a Siren with wings extended. On the body of the vase is another representation of the combat of Herakles with the Triton; Nereus (see Appendix A) looks on; he has white hair, and carries a staff; two Nereids, his daughters, retreat on either side, but look back and raise their hands to their heads, the usual expression of mourning for the dead; dolphins are on the field to indicate the event is occurring beneath the sea. Herakles seizes the Triton's arms and grasps him round the neck; the Triton's hair, beard, and the upper part of his body are painted white, and the scales on his long tail, which are incised, have also white markings.

As in the first room of this collection, the Cases in the centre of the room contain the most interesting vases. In Table Case A is an Amphora, B 154, in Athenian style. The subject on one side is the combat of Herakles with the Amazons; on the other, Odysseus (Ulysses) blinding the Cyclops Polyphemos (see Appendix B). When he had made the giant intoxicated by the wine he had brought from his ship, and Polyphemos had fallen asleep, Odysseus sharpened the end of a pine tree, and having heated it in the fire which was burning in the middle of the giant's cavern, he thrust it into his eye. Odysseus is here represented planting his foot on the chest of Polyphemos, who, seated on the ground, grasps the tree, trying to drag it away; Odysseus is assisted

by his sailors, who are raising the tree, which he is forcing into the giant's eye.

An Amphora, B 228, is signed by Pamphaios; Herakles in his lion's skin, with his sword at his side, and his bow and quiver at his back, is playing on Apollo's lyre; Poseidon faces him, and beyond Poseidon is Ares, with helmet and visor, carrying two spears; behind Herakles is Athena. On the reverse of this vase is represented the combat of Herakles with the river god Acheloos, already described on a vase in Case 44; the hero seizes Acheloos by the beard and horn, he has beaten him to the ground, and plants his foot on his side; Hermes is behind Herakles, whose quiver and bow hang on a tree.

On the Amphora B 226, are Herakles, and the Centaur Pholos. When Herakles was in pursuit of the Erymanthean boar he met Pholos, who had just received the gift of a cask of wine from Dionysos; Herakles opened the cask, and the fragrance of the wine attracting other Centaurs, he drove them away, and in the fight accidentally slew his friend, Pholos, who is here represented welcoming Herakles on his arrival. Pholos carries a huge bough on his shoulder, hanging from which are a fox tied by the fore legs and a bird tied by the beak; he lays his hand in that of Herakles, behind whom Hermes is advancing. On the reverse of this vase is represented the gathering of olives; three olive trees; a youth seated holds a stick to beat down the fruit, whilst two men are already at work; another youth kneels at the foot of the trees and picks up the olives to place them in a basket.

On the fine Amphora B 231, Herakles is seizing the Kerynean stag (see Appendix A). The stag

had golden antlers and brazen feet; he had pursued it a whole year, but at length succeeded in wounding it with an arrow, and brought it to King Eurystheus. He is here represented seizing the stag by one of its antlers, which is broken in his hand. Athena holds his sword; facing Herakles is Artemis, the goddess of the chase, with bow and arrow in her hand. On the reverse a warrior and a female, with a youth wearing his long hair. A fourth fine Amphora in this Case, B 222, has Herakles wrestling with Antæos, the son of Poseidon and Gea (the Earth); Antæos crouches down, clinging to his mother earth with his right hand, knowing that as long as he held to the earth Herakles was powerless over him; but finally Herakles succeeded in lifting him and crushing him in the air (see Appendix A). The same subject is finely treated on a vase in the central Case of the seventh Vase Room of the Louvre, the work of the vase painter Euphronios, who belonged to the transition period, and whose vases will be noticed in the next chapter.

In Table Case B is an Amphora, B 246, on which Theseus is represented slaying the Minotaur. Ariadne, the daughter of King Minos, and afterwards the consort of Dionysos (see Appendix A), who gave Theseus the clue by which he found his way through the labyrinth to the Minotaur, looks on; she carries a sceptre terminating in a lotus flower; to the right of the principal group is a youth bearing a sword; on the reverse of the vase is the departure of a warrior; archers wearing the Phrygian or Trojan cap are on either side, and an old man, who probably represents King Priam when bidding adieu to his son Hector, who is about to encounter Achilles, by whom he was slain (see Appendix B).

B 215, an Amphora; on the shoulder of the vase a lion and goat meeting. The principal subject is the metamorphosis of the Nereid Thetis; King Peleus is claiming her as his bride, when a lion's head rises from her shoulder, and a panther, to which she has transformed herself, leaps upon her lover and plants her paw on him; Sirens are on either side. On the reverse Apollo is playing his lyre, a hind is beside him and Sirens beyond: beneath the handles, amidst lotus flowers, are seen Hermes and Artemis in rich oriental costumes; below is a frieze of animals.

On the Amphora B 220, is represented the combat between Herakles and Geryon, the same subject already described on a vase in the Louvre; on the reverse are Dionysos, his consort Ariadne, and a Satyr playing the double flute.

B 248, an Amphora on which Perseus, a king of Argos in the Peloponnesos, is represented pursued by the Gorgons, eager to avenge the death of their sister Medusa (see Appendix A); Perseus is flying over the Libyan mountains in Africa; he wears the helmet of invisibility given him by Pluto. Beneath is described the line of mountains on which are a tree and a conical building; behind Perseus Athena turns to address Hermes, both of them favouring his escape. On the reverse of the vase the two Gorgons appear in pursuit; their faces are seen in front; snakes form a crest on their heads; they have wings and one of them four wings (see Appendix A).

On the Amphora B 240 the shade or ghost of Achilles or of his friend Patroclus (see Appendix B) is passing over the Grecian ships. The ghost is represented in armour, but with wings; beneath him

is the prow of a war galley, the heads of the men appearing; the raven, the bird of Apollo, is perched on a rock; the water is indicated by fine lines, and by four fishes swimming. On the reverse is a combat of warriors.

The Amphora B 225 has Herakles seizing on Nereus, the just and righteous old man of the sea, who tries to escape; a Nereid, his daughter, retreats, looking back; the bow and quiver of Herakles hang on a tree near. On the reverse Dionysos is seen riding on an ass; he holds the bridle close to the bit, and has a branch of the vine in his other hand; a Satyr holds on by the ass's tail, whilst another, carrying a wine skin, approaches the god.

A very fine Amphora, B 147, is placed on the Pedestal I. It is in Athenian style; the drawing is incised with care and precision; the accessories are painted in purple and white. Two bands of designs adorn the cover, a boar hunt and a stag hunt are on one side, and a frieze of lions, stags, goats, and panthers on the other. On the body of the vase is represented the birth of Athena (see Appendix A). Zeus is seated on a throne; in his right hand the thunderbolt, in his left a sceptre; on the back of the throne is carved the fore part of a horse, and beneath it are two small images of athletes, one of them holding the wreath or crown of victory. Athena, ready armed and brandishing her spear, rises from the head of Zeus; her name is inscribed before her. Before Zeus stands Eileithyia, the goddess who presided at a birth, whose name is also inscribed above; she wears a *mitra*, or Persian headgear; behind her are Herakles and Ares, and behind Zeus, Apollo playing on his lyre and

Poseidon carrying his trident; Hera is beside Poseidon; Hephaistos is running away, but looks back in wonder at the miracle; he has his double axe with which he has opened the head of Zeus. On the reverse is a warrior with his charioteer in a four-horse chariot; an old man seated in front of the horses, may be supposed to be the father of the warrior waiting to see his son depart; an eagle with a snake in its beak is flying before the chariot; a Siren on the right; behind the chariot are other warriors and an aged person bidding them adieu. The name inscribed on the vase is Callias, which was that of a wealthy family when Peisistratos was ruler in Athens; and the date of this vase being between B.C. 560–550, the subject in all probability represents a Callias who was renowned for his victories in the chariot race at the games held at Delphi, and at Olympia in the Peloponnesos, in the year B.C. 564. This Callias played a political part in Athens, opposing Peisistratos, and when the great patriot was banished, B.C. 527, Callias acquired some of his property.

In Table Case C is a very beautiful Kylix, or cup, B 679, with a cream-coloured ground, of Athenian manufacture. In the interior is a Gorgon's head with protruding tongue and a fringe round the chin; a broad band encircling the head represents the sea, on which are four Grecian war galleys; on their sterns are the heads of geese, on the prows heads of boars; a bank of rowers is on each galley. On the exterior of the Kylix is a banqueting scene; the design is repeated with slight variations on either side of the handles.

On the top of Case C is a small cream-coloured

Alabastron, or perfume vase, B 668. Two Nymphs or Mænads are running wildly towards each other; one of them has her hair gathered in tufts and adorned with a yellow plume; she wears a long yellow dress; before her is a crane, the messenger bird of Demeter (Ceres), the goddess of the fruits of the earth; the bird is drawn and painted with the utmost truth and delicacy. The other nymph, attired like the first, but with the addition of a fawn's skin tied round her neck, holds a branch of laurel in each hand. On the upper part of the vase is inscribed "To the beautiful youth; Pasiades the maker."

A very fine Amphora on a stand is placed on Pedestal II. It is of Athenian manufacture and marked B 193. The subject is Achilles and Ajax, the two greatest of Greek heroes (see Appendix B), playing with dice. Achilles is seated to the right, in full armour and with two spears in his left hand; one of the dice is between the fingers of his right hand; his shield has the device of a grotesque mask. Ajax, also in full armour, is seated opposite Achilles; he stretches out his hand over the table on which are the dice. On the reverse, the combat of Herakles with the Nemean lion.

In Table Case D is an Amphora, B 208, on which is represented the favourite subject of the Gigantomachia, or war between the gods and giants. Three of the giants are here opposed to the gods. Zeus is stepping from his chariot, brandishing his thunderbolt; beside him Herakles is shooting an arrow; Athena thrusts a spear into the giant Enkelados, who has fallen beneath the horses' feet; two other giants advance to the rescue, t Hera has plunged a sword

into the neck of one on whom she is trampling whilst holding him by his helmet. The same subject is treated more fully on a vase in the Louvre. On the reverse are Dionysos, Ariadne, Nymphs and Satyrs. Herakles conducted to Olympos by Athena in a four-horse chariot is represented on an early Amphora, marked B No. 230, and on the reverse, Hermes, leading five Nymphs who hold flowers, one of whom has a musical rattle.

B No. 244, another Amphora with the usual representation of the birth of Athena. Here Eleithyia, the goddess who attends on a birth, is twice represented, behind as well as facing Zeus (see Appendix A). Hera holds up her hands in astonishment. On the reverse are Acamas and his brother Demophon, the sons of the Athenian hero, Theseus, leading Æthra, the mother of Theseus; she stands between them; Demophon holds by her mantle. The combat of the gods and the giants is repeated on the three Amphoræ in this Case.

On the Amphora B 213 in Table Case E is a representation of Leto, the mother of Apollo and Artemis; she is carrying her two children on her shoulder (see Appendix A); on either side are Dionysos and a Satyr. On the reverse of the vase Herakles is bringing the Erymanthean boar to King Eurystheus, who had hidden himself in a Pithos buried in the earth; Herakles is about to throw the beast on Eurystheus in revenge for his having sent him on so dangerous an enterprise; the king holds up both arms to ward off the boar. On the shoulder of this vase is a combat of warriors; the decorations, the lotus flower and tendrils, are very beautifully executed.

B 211, an Amphora in the same case, has a repetition of the subject of Ajax and Achilles, but they are here playing at draughts; seven pieces are on the table; Achilles stretches out his right hand whilst Ajax places a piece on the board. On the reverse Athena is conducting Herakles to Olympos. Though this subject is so often repeated, there is always some variety in the treatment. Both the above-mentioned vases are fine in shape, and have a brilliant glaze.

At the further end of Table Case G is an Amphora dating about B.C. 520. The subject is Herakles bringing to earth Cerberus, the three-headed dog which guarded the entrance to Hades. Here the dog is represented with only two heads (see Appendix A). Hermes had accompanied him to the lower regions, as well as his faithful tutelary goddess Athena; Pluto only granted Herakles permission to carry off Cerberus, on condition of his using no weapons to injure him; he accordingly lifted the animal by main strength and then led him to the upper world. On the reverse of this vase two heroes are playing at draughts in the presence of Athena.

B 163, an Amphora, on which is represented Herakles killing the Stymphalian birds (see Appendix A). These birds belonged to Ares; they had brazen claws, wings, and beaks, and used their own feathers as arrows; they lived on a lake in the centre of the Peloponnesos, and fed on human flesh. When Herakles was sent to destroy them Athena supplied him with a brazen rattle, the noise of which caused the birds to rise from the lake, and he killed them as they appeared. He is attired in a short purple garment, and his lion's skin is drawn over his head; his quiver at his back.

Sixteen birds appear in the shape of swans, ten are flying about in confusion, one escapes behind Herakles, and five have not yet risen. On the reverse of the vase are painted Bacchanalian women or Mænads, and Satyrs.

On the Amphora B 161 is repeated the subject of Herakles throwing the Erymanthean boar on king Eurystheus, who is hiding in the Pithos; Athena, attired in a robe of purple and white, advances and touches the boar, as if to arrest the rash act of Herakles; Iolaos, with a deer by his side, holds the club of the hero. On the reverse of the vase is the departure of a warrior.

The Amphora B 195 has Herakles carrying off the tripod or altar of Apollo from Delphi; Apollo, who is crowned with laurel, and is in pursuit, seizes one of the legs of the tripod; Athena is behind Herakles, Artemis behind Apollo; their names are inscribed. On the reverse are represented Apollo, Dionysos, and Hermes.

B 205, an Amphora, on which is represented the death of King Priam of Troy (see Appendix B). He has fallen back on the altar of Zeus, and raises his hand beseechingly to Neoptolemos (Pyrrhus), who stands over him, resolved to revenge the death of his father Achilles. Neoptolemos has also seized the young Astyanax, the son of Hector, by the leg, and is about to hurl him to the ground; behind Priam is his queen, Hecuba, who tears her hair and extends her hand to implore for mercy; two bearded men follow; on the other side of Neoptolemos is Andromache, the mother of Astyanax; she stretches out both arms as if distracted; by her side is Polites,

the youngest son of King Priam, trying to escape. On the reverse of the vase is Theseus slaying the Minotaur.

A Kelebe, B 360, on Pedestal III.; on each handle the head of a bearded man with long hair bound in a fillet. The subject is the departure of a warrior in a four-horse chariot, his charioteer beside him, and an old man in an embroidered garment is seated at the horses' heads; Hermes leads the way. On the reverse two lions devour a bull. The designs on this vase are drawn in a grand strong style.

In Table Case H are several examples of the vase called Mastos (see illustration 32), as well as Pinacæ. On the Pinax B 591 is an archer blowing a trumpet of a peculiar form, attached by a leather mouthband; he wears a high peaked cap and earrings. B 590, another Pinax, has a warrior blowing the same kind of trumpet as the archer.

On Pedestal IV. is an early Panathenaic Amphora; Athena wears a high crested helmet over her long flowing hair, and is attired in a purple garment without sleeves, on the black border of which a meandering pattern is incised; her breastplate, the ægis, made from the skin of the goat Amalthea, the nurse of Zeus (see Appendix A), has a fringe of snakes; the device on her shield is a dolphin, painted white; she stands with her right arm and foot drawn back in the act of hurling her spear; before her is inscribed the words " I am the prize of the Athenians." Round the neck of the vase is on one side a Siren, on the other the owl of Athena. On the reverse a chariot race is represented, for which the successful candidate received this prize; a two-horse chariot is driven at full speed by a youth, who is seated with his feet on a board; he holds a goad in one hand,

and in the other a long crook, from which hang two pieces of metal to incite the horses by their jingling.

In Table Case I. are a number of small Panathenaic Amphoræ, each bestowed as prizes in the games; Athena is invariably represented on one side, and on the other the athletic sport for which the vase is assigned. On B 138 an athlete is receiving the crown of victory; a man, probably the umpire, is seated, and binds a fillet round the head of a youth, who has other fillets hanging on his outstretched arm; a sign that this is not his first victory; an aged man, leaning on a staff, and holding a leafy branch, faces a youth who has just received the fillet, and looks back as he departs.

On B 188 is a musical competition. Two youths stand on a platform reached by three steps; one is crowned with the fillet and wreath; he wears an embroidered mantle, and is playing the double flute; the other wears the long garment belonging to female attire, but always assumed by men in a musical contest, probably in compliment to the Muses; his mantle is likewise embroidered, and he wears a wreath. The teacher leans on his staff. On the reverse of the vase the same subject is repeated.

Table Case K contains several Amphoræ worthy of notice; B 194, on the handles are patterns of the lotus and honeysuckle flowers, in black, purple, and white. The subject on the body of the vase is the combat of Herakles with the monster Geryon (see Appendix A). The central body of Geryon is mortally wounded, his herdsman Eurytion has also received a mortal wound; he wears the peasant's dress of the period, a felt cap, short garment, and the skin of some animal: his dog Orthrus falls back wounded,

and blood flows from all their wounds. This subject is frequently repeated, and has already been described on a vase by the vase painter Exekias, in the Museum of the Louvre (p. 27). On the reverse of this vase is a four-horse chariot and charioteer.

On the Amphora B 201 Athena is conducting Herakles to Olympos in a four-horse chariot. Amphytrion, the father of Herakles, represented as an aged man with white hair and beard, carries a sceptre, and follows the chariot; Apollo, crowned with myrtle, is playing his lyre, and is accompanied by Dionysos; Hermes is at the horses' heads with Hebe, the goddess of youth and the heavenly bride of Herakles (see Appendix A). On the reverse Herakles is represented seizing the Triton, whilst Nereus, the righteous old man of the sea, is on one side, and Proteus, the sea prophet, on the other (see Appendix A).

Amphora B 162 has the subject so frequently repeated, of Herakles throwing the Erymanthean boar on King Eurystheus, who has taken refuge in a Pithos; Athena is on the left, as well as an old man conversing with a youth. On the reverse is the combat of Herakles with the Chimæra, a legendary monster (see Appendix A). Though not reckoned among the twelve Labours of Herakles, his supposed destruction of the Chimæra was considered his most difficult achievement. He is here represented aiming a blow at its head with his club; the man standing before Herakles is probably the king of Lycia in Asia Minor, in whose dominions the monster was supposed to exist. The Chimæra raises one of its fore-legs, whilst the goat's head in the centre of its back, turns to assault Iolaos, who defends himself with a sword.

B 202, an Amphora on which Herakles is represented hurling a spear at the robber chieftain Kyknos, the son of Ares the god of war. Kyknos has fallen on one knee, Ares behind him; both thrust their spears at Herakles; Athena is beside the hero. On the reverse is Dionysos with two Mænads, one of whom plays the lyre, the other the double flute.

On Amphora B 197 is repeated the subject of the nuptials of Zeus and Hera. They are in a four-horse chariot; Zeus holds the reins; Hera wears a long purple garment and veils her face with her mantle; Apollo is behind, striking his lyre with the plectrum, an instrument for producing the sound on the strings; at his feet is a Siren standing on the tendrils of a flower; Dionysos holds a branch of ivy; Aphrodite carries a Lebes on her head; Poseidon bears his trident; Artemis has the nuptial torches, and Hermes leads the way.

THIRD PERIOD

THE new school of red figures on a black ground, in which the potter and vase painter attained the highest perfection in their art, exhibits not only superiority in the manufacture and form of the vase, but also greater variety in the choice of subjects for decoration and originality in the designs. The simple rendering of an earlier period was not, however, wholly abandoned.

Greece had undergone a heavy calamity from two invasions by Persian armies. Peisistratos, who, as already related, had contributed so much to the material prosperity of Athens, had died B.C. 527, and his son Hippias, having proved a cruel tyrant, had been expelled from the city B.C. 510. He sought refuge with Darius, king of Persia, who had succeeded Cambyses, the conqueror of Egypt (see p. 12), and having ingratiated himself with the reigning sovereign, he hoped by his means to be restored as despot in Athens. He accordingly urged Darius to invade Greece, and in the year B.C. 490 the Persian king sent a large army and fleet thither, but sustained a signal defeat from the Athenians, led by their great general, Miltiades. The battle took place at Marathon, a plain on the north-east of Attica, and the Persians were forced to return to their own country. So overwhelming an invading host, however, had caused great

losses and injury to Athens. Soon after this event Darius died, but his son and successor, Xerxes, raised a still more numerous army and fleet, of which he took the command in person. Though his army underwent several disasters on the way, and many of his ships were scattered by a northerly wind causing a storm at sea, Xerxes succeeded in reaching Athens, and, after wasting the whole country around, he destroyed the city itself, hardly leaving one stone upon another. The inhabitants fled to the nearest islands, where their leaders, Aristeides and Themistokles, persuaded them to engage in the great naval battle of Salamis, during which Xerxes, as a spectator, witnessed the total defeat and destruction of his fleet. His army was already diminished in numbers, therefore, leaving a remnant to carry on the war, he escaped overland, and followed by the ships that remained, returned to Persia. The Persian general, Mardonios, with the rest of the troops were finally defeated and slain in the battle of Platæa in Bœotia B.C. 479.

No sooner was the country delivered from the enemy, than the Athenians returned and set to work to rebuild their city, which rose from its ruins more beautiful than ever. A long and massive wall was constructed from the city to the port of the Piræus, which had replaced the ancient port of Phalerum, and thus a protection was afforded against future invaders, as well as proving an advantage to commerce. With renewed prosperity and wealth a fresh impulse was given to architecture, sculpture, and painting, as well as to the humbler, but perhaps more useful art of pottery. The citizen to whose genius this advance in civilization was chiefly indebted, was Pericles, who, like Peisistratos in the

previous century, became a munificent patron of art, as well as of poetry and music.

In the Ceramicos, or potters' quarter, where the necropolis or cemetery was also situated, a portico was erected, called "The Kingly," from its stately dimensions and beauty; it formed a covered way, beneath which orators pronounced eulogiums over the bodies of those slain in battles which had been won by the Athenians. Here may be seen in the present day the remains of beautiful monuments, statues, and reliefs. It appears not to have been unusual in these early times to select the neighbourhood of the Ceramicos quarter for the cemetery. This may possibly be attributed to the custom of placing vases in or upon the tombs, or, as sometimes occurred, breaking an empty vase over the grave to symbolize the perishing body, from which the soul had escaped. It may also be remembered as a proof how common was the connection between the Ceramic quarter and the cemetery, that when Judas gave back the thirty pieces of silver which he had received for the betrayal of our Lord, the Jewish priests purchased with it the potter's field near Jerusalem as a place of interment.

Numerous fragments of vases belonging to a period antecedent to B.C. 470 have been found amidst the ruins of the most ancient Acropolis or citadel of Athens. These vases must have been destroyed during the Persian invasion under Xerxes, and some of them prove that the red figure on a black ground had even occasionally been in use at this very early period. The Panathenaic festival at Athens had already, as we have seen, given an impulse to the manufacture of fine vases, which were bestowed as prizes on the successful candi-

dates in the games. These festivals, though they were continued to a late period, only included the inhabitants of the State of Attica. But Athens, since her great victories over the Persians, was placed at the head of a confederacy of Ionic Greeks, including those in the islands and along the coasts of the Archipelago and Mediterranean Seas, whose independent existence was threatened by the powerful monarchies of Egypt, Assyria, and Persia. Festivals of the same kind as the Panathenaic had been instituted at Olympia in the Peloponnesos, in Corinth, and Delphi, places where there were temples sacred to the common religion, and where the Greeks from all parts could assemble at stated intervals. The greatest and most solemn of these meetings had been held in the island of Delos, the reputed birthplace of the divinities Apollo and Artemis, but was limited to the Ionic race, one of the two great races from which the Greeks were descended. The Ionians included the Greeks of Attica and their colonies on the coasts of Asia Minor; whilst the Doric race or Dorians were chiefly found in the Peloponnesos, though likewise inhabiting provinces of Greece proper. On these occasions young men competed in athletic sports and in the composition of poetry and music, when they received such simple honours as a crown of olive, the plant sacred to Athena; or of laurel, sacred to Apollo; as well as finely-executed vases, in imitation of those bestowed as prizes in the Panathenaic festivals.

The change from black figures on a red or pale yellow ground to red figures on a black ground was now established. In the beginning this method was confined to the Kylix or cup, whilst the Hydria and

Amphora were still often decorated with black figures on a red ground. An important change was also made in the treatment of the hair, which, in the older school, was represented as a black mass, but in the new was traced in fine lines, indicating the locks, whether straight or in curls.

The natural red colour of the clay was frequently left within the panel to form a field for the picture, whilst the rest of the ground (except where the decorations in plants or geometrical patterns had been drawn), received a lustrous glaze. When in place of the panel, the figure was left alone red on the black ground, the artist first sketched in his design, sometimes using an ivory tool, with which he slightly indented the clay whilst in a soft state, and thus having arrived at a perfect outline, he next took up the brush and added a broad black line about an eighth of an inch round each contour, which he afterwards united with the rest of the black ground; thus reversing the practice of the earlier school. He next drew in the details of the figures with a precision and dexterity of hand, in which the Greek artist has never been surpassed. The completion of the black ground covering the rest of the vase was left to the apprentice. Great care was required whilst the vase was baking in the furnace, as accidents were not infrequent, producing a brown or dark red colour instead of an uniform black; the glaze, composed of saltpetre and soda, was finally added. A small aperture in the door of the furnace enabled the stoker to watch the fire, and defects in a vase were generally attributed to the influence of evil spirits, known under characteristic names, signifying "He who breaks," "he who cracks,"

"he who blackens." If the artist desired to add colours in purple, red, or white paste, the vase had to undergo a final baking at a low temperature.

Several vases which belong to a late period in the black figure style, exhibit the first attempts at greater freedom of drawing and a closer study of nature; this was gradually developed into what is termed the "Severe Style," which, though less rigid or stiff than on earlier vases, maintains a hard dry manner with minute attention to details. The "Severe Style" passed into the "Strong or Large Style," where we find greater mastery in the way of dealing with difficult subjects, such as violent movement expressed in muscular action, but combining a certain dignity of pose, and thus leading towards the "Fine Style," where the aim was rather to represent grace than vehement gesture, unless specially required by the subject. In the "Fine Style" there is purity of outline, and attention to the effect produced by the contrast of the rectangular and the curve or undulating line. Whereas, on the black figure vases the representation of men advanced in years was preferred, the artist in the new school delighted to portray the supple limbs and enjoyment of life and movement in the young. Following the example of Pheidias, the greatest sculptor of the age, the figures were sometimes equally balanced on both feet, or in imitation of Polygnotos, the greatest painter, they were placed in an easy attitude, resting on one leg, the other drawn back.

Pheidias and Polygnotos exercised an influence on all contemporary artists, which may be traced even in the works of the vase painter. Statues by Pheidias

still exist, and some of the finest are exhibited in the room of Elgin Marbles in the British Museum, but the paintings by Polygnotos have long perished. They are, however, described by Greek writers as having decorated the walls of a beautiful temple at Athens, dedicated to the legendary hero, Theseus, whose bones (or rather some gigantic bones assumed to be his) were brought to Athens B.C. 469. Polygnotos also adorned a building known as the Lesche or "Lounge" at Delphi, the place sacred to Apollo, about a day's journey from Athens. The subjects of these paintings appear to have been of a religious character and to have referred to the soul's immortality. The vase painter selecting from them whatever was adapted to the surface on which he had to work, preserved on this fragile material, the tradition of some of the great compositions of Polygnotos. As this artist is said to have excelled in outline drawing, with correct anatomy, rather than in excellence of colour, his work must have been all the more suggestive to the vase painter.

Many distinguished potters and vase painters have recorded their names in Greek letters on their works at this period. Exekias, Nikosthenes, and Pamphaios had been succeeded by still greater artists; but although there exists a long list of names belonging to remarkable potters and vase painters, little is known of them beyond what may be gathered from their style of work. They had not only to adapt the subjects of their decoration to a small convex surface, but also to satisfy the taste of a fastidious public, whose artistic nature and powers of appreciation gave an impulse to the excellence of works, which have been the wonder and admiration of succeeding generations.

Chachrylion and Epictetos have already been mentioned as belonging to the transition period, between the early and late schools. Euphronios was renowned both as a potter and vase painter, and though he was the greatest artist in both lines at this period, he continued, whilst joining the later school, to retain some of the peculiarities of the earlier, such as representing the eye in front on a face seen in profile. Euphronios was so fully conscious of his own merits that he sometimes inscribed on his vases not only his name and that of some favoured youth to whom they were dedicated, but a word meaning "blazing" or "brilliant." His characteristics are large prominent noses and huge forms displaying strength, but he was equally successful when treating subjects that required fine and delicate drawing. As examples of both styles, there are two vases by him in the seventh Vase Room of the Museum of the Louvre. In the central Case is a Crater on which is represented Herakles and the giant Antæos, whom the hero is endeavouring to raise from his mother earth (see Appendix A); Antæos has passed his hand under the arms of Herakles and endeavours to break his toes; the muscular exertion of both figures is strongly marked; the female figures, one of them probably Gea (the Earth), are expressing fear and dismay. In a Case near are two very beautiful Kylikes, one of which is the work of Euphronios, the other of the vase painter Brygos. The vase by Euphronios was discovered buried under the ruins of the Acropolis at Athens, and broken into such fragments, that, though carefully repaired, the drawing on the exterior, representing the feats of Theseus, is still much injured.

The subject of the interior, painted on a cream-coloured ground, is Theseus recovering the ring of King Minos. Theseus, having boasted that he was the son of Poseidon, Minos threw his ring into the sea and bade him fetch it back. Theseus accordingly dived, and under the protection of the goddess Athena he discovered Amphitrite, the consort of Poseidon, who restored the ring to him. Euphronios has represented Theseus in fine and delicate drawing as a youth with golden-coloured hair, in a short garment, his feet resting on the hands of a Triton, and dolphins swimming near. He extends his hand to Amphitrite, a dignified figure who is seated, whilst Athena, between them, looks with approbation at the sea nymph returning the ring to the hero. We have here beauty of form, appropriate expression, and refined drawing. The whole composition may probably have been copied from a painting by Polygnotos in the temple of Theseus at Athens.

The other Kylix in this Case is by Brygos, who formed the principal link between the two schools; he introduced clever foreshortening, and gave animation to his figures and heads, indicating the nostril, on which so much expression depends, by a fine curved line. He continued the use of touches in red paste and delighted in adding a golden-brown colour to the hair, in ornaments in relief, and in gilding. His lavish use of gold on bosses, in the armour or dress of his figures may be observed on the exterior of the above-mentioned vase. The subject is placed in the palace of King Priam of Troy, which the Greeks have entered, and are slaughtering all the Trojans they encounter. Priam is seated on the altar of Zeus and raises his hands

imploringly towards Neoptolemos, the son of Achilles, who advances, holding a boy by the legs, probably Polites, the youngest son of the king, whom he is about to dash on the ground; behind Priam is a Greek dragging Polyxena away; she looks back at her father. On the other half of the vase a Greek warrior is about to stab a Trojan who lies prostrate on the ground; Andromache rushes at him brandishing a tool for grinding corn, which she had seized to use as a weapon; her rapid movement and rage whilst shielding her son is admirably given; her son, Astyanax, is escaping behind her; and on the other side, beyond the prostrate Trojan warrior, another female, possibly also a daughter of King Priam, flies in terror from the scene of massacre. The artist's skill is here displayed in rapid movement and the excitement of a tragic scene. The interior of the Kylix, painted white, has a most delicate drawing representing Briseos, a king in Asia Minor, seated, holding a Phial into which his daughter, Briseis, is pouring wine from an Oinochoe; the sword and buckler of the king are suspended in the background. The loveliness and grace of the maiden are full of charm, and the refined composition and drawing, where quiet beauty is in contrast with the violent movement displayed on the exterior of the vase, is a fine example of the work of this artist. Brygos is supposed to have been a native of the north of Greece, though he set up his workshop in the Ceramic quarter of Athens. Only a few of his vases bear his signature.

Another very celebrated vase painter who followed in the steps of Epictetos is Duris, by whom more than thirty vases have been recognized; he seldom attempted

to delineate violent action. His compositions are generally noted for elegance of form, tender feeling, and grace of movement. A favourite subject is a boys' school, of which there is an example in a central Case of the eighth Room of the Louvre; but one of the most beautiful is in the Case (seventh Room) with the Herakles and Antæos of Euphronios. It is a small Amphora, on which is represented Eos (the dawn) carrying off the body of her son, Memnon, who has been slain in battle. The rigidity of the corpse is in fine contrast with the graceful touching attitude of the goddess, who bends mournfully over him (see Appendix A).

The adventures of the hero Herakles, so frequently represented when Corinth took the lead in the Ceramic manufacture, are now rarely to be found; whilst from the time that Athens gained the ascendency, the exploits of the Attic hero, Theseus, take the most important place. The first great adventure of Theseus was slaying the Minotaur, and forms the subject on several vases. The traditional vessel in which Theseus was supposed to have sailed was long preserved, and was held so sacred as to be only used to transport the Athenian envoys once a year to the island of Delos, on the occasion of the great religious festival held there by the Grecian confederation.

The vase most frequently found belonging to the commencement of the Red Figure Period is the Kylix, or flat cup; next to the Kylix are the Amphora and Hydria. The decorations on the Hydria continued for some time to be made in the early style, and on a few vases one side is painted with black figures on a red ground, and on the other red figures on black.

The manufacture of the white or cream-coloured Lekyth, which is supposed to have commenced with Nikosthenes, became general in Athens half a century later, about B.C. 392. The Lekyth vase had been long in use, sometimes having a spherical body, sometimes cylindrical, but always with a long neck, round mouth, and one handle. It was chiefly intended to hold grain, such as barley, lentils, or dried pease; but was also used for oil. The Lekyths intended for ordinary household use were made of a coarse clay, grey or dark red. The white or cream-coloured Lekyth was a manufacture entirely confined to Athens, and its duration did not extend beyond from two to three hundred years. Though first in vogue in the time of Pericles, about B.C. 469, the manufacture was carried on even after the conquest of Athens by the Macedonian kings, and as late as B.C. 200. They are found with vases known to be Greek or Attic, in the tombs of Italy, Sicily, and other parts, but are all recognized to have been imported from Athens at the time of her great commercial activity, when the white Lekyth was most in request.

Out of nearly six hundred of these Lekyths which have been discovered, five hundred were intended for funereal purposes. They were filled with perfumes, and were either placed on or beside the body of the deceased before interment, and afterwards deposited in the tomb. In the latest times the white Lekyth was only used as an ornament, and the subjects then painted on them were taken from scenes of daily life. The Lekyths of the best period are of a medium size, of which some of the most beautiful are preserved in the British Museum. At a later

period they are considerably larger, and the designs and decorations inferior.

The Lekyths intended for funereal purposes were made of a very pure soft clay, of a pale red colour, and the walls so thin in substance, as to be extremely light in the hand; after the clay had been carefully washed and kneaded, the vase underwent the operation of turning on the wheel to give it the cylindrical form; the foot, neck, and handle were, as in other vases, made separately; the handle was probably cast in a mould to give it the graceful curve by which it is distinguished. The Lekyth was then partially dried in the open air so as to leave the surface moist to receive the white paste with which it was subsequently covered; it was then submitted to a rapid evolution of the wheel in order to make it lie perfectly smooth and even; a black paste was added on the neck, spout, and handle, which were glued to the body of the vase, leaving the natural colour of the red clay only within the spout and beneath the foot.

The vase painter next began his work by tracing with a very fine pencil the subject he proposed to execute on the white ground; a few strokes in grey or blue served for his guidance, and he then took up an equally fine brush, full of colour, and drew with the utmost care and dexterity the outline of his figures in black or brown, bearing in mind the rules of anatomy and proportion; after this he proceeded to draw in the folds of the draperies, and finished the whole by washes of local flat colours, red, pale yellow, brown, blue, green, or black. At a later period a fine vermilion was introduced into the draperies, as may be seen on some of the Lekyths in the Louvre; a varnish

was then passed over the whole, but so thin and transparent that sometimes it is doubted if any had been employed except on the black portions of the vase, which are usually extremely lustrous.

Lekyths used for ceremonies connected with the dead gradually became a lucrative branch of commerce, since numbers were purchased by the relations and friends of a deceased person to lay on the tomb. As the demand increased, the vases diminished in excellence, and were probably sold at a lower price. The drawing on many of the Lekyths is exquisitely fine; on others, though the composition of the heads is good, the hands, feet, and accessories have evidently been left to the unskilled workman. As the space on which the subject can be seen is very limited, owing to the cylindrical form of the vase, the painter has sometimes ingeniously contrived to arrange that the outer figure of a group at one view, should form part of the group on the other.

The subjects on funereal Lekyths have usually in the centre of the composition an upright slab or monument, or a low mound; over this a little figure is traced in silhouette or a few strokes, sometimes seen hovering over, or beside the tomb, to represent the soul of the deceased, who is occasionally seated or lying in front of the monument, or is borne to the grave; relations and friends bring offerings of various kinds, generally articles which have been valued in life; a basket of a peculiar shape contains these offerings, flowers or fruit, with long ribbons, possibly to fasten them on to the tomb. When the departed is a female they bring a casket of jewels, a wreath, or mirror; when a warrior, his helmet or sword are suspended on the monument.

A mourning friend is frequently represented bringing an Alabastron of perfumes, the Aryballos for anointing with oil, a Phial, Oinochoe or Prochoos with wine to pour on the stone as a libation to the gods, &c., which vases were in reality placed on the steps of the monument. Little birds, or a musical instrument is placed in the hands of the deceased.

Lekyths intended for sale in foreign lands (especially those destined for the Etruscan cities of Italy), whilst retaining the elegant proportions of the best period, are frequently decorated by designs in the stiff early style, to meet the taste of the purchaser.

In one of the Vase Rooms of the Louvre facing the Seine, are exhibited some fine Lekyths of a late period in the art. They are of considerable size, but the compositions upon them are very beautiful. On one of them a deceased youth is playing on a lyre in front of his monument. Friends approach on either side: a young man brings a bird, possibly a partridge; and on the other side an aged man is leaning on a staff; the little winged silhouette before him represents the soul of the deceased. On another Lekyth the dead person is a lady also seated in front of her monument; her former attendants bring her offerings of articles used in life—a fan, an Alabastron, and a casket of jewels, whilst one of them holds the basket usually represented as filled with offerings.

VASES OF THE THIRD PERIOD IN THE BRITISH MUSEUM

The third Vase Room of the British Museum presents some of the finest examples of this best period of the Ceramic Art.

Within the Cases to the right are two vases; a Stamnos marked E 453, on which is a banqueting scene; a youth crowned with ivy holds a Kylix in one hand, and is about to throw it in a favourite game called cottabos. His arm is in bold foreshortening. Another Stamnos, E 456, has a thanksgiving sacrifice for success in war. Nike (Victory) winged, floats above; she wears a tiara decorated with trefoils, and holds an Oinochoe to pour the libation on the altar. A youth plays the double flute. The drawing is in the "Strong Style." There are, besides, two very beautiful little Hydriæ in the "Fine Style." On one, E 204, girls are filling their pitchers at a cistern; on the other, E 205, two girls are playing at a game, and Eros (love) hovers over them.

To the left of the entrance of this room in Cases 6–10, are two interesting Amphoræ: E 299 has Athena, or possibly Iris (see Appendix A), announcing a naval victory; she has a spear in one hand, in the other an aphlastron, the ornament which was placed at the stern of a war galley. The composition is in the "Strong Style." The subject on the other Amphora, E 264, is Ægeus, king of Athens, and his wife, Æthra, taking leave of their son, Theseus, who is departing to destroy the Minotaur (see Appendix A). Æthra places

both her hands beneath the chin of her son—an attitude of farewell. Ægeus has a white roll in his hand, the sail or banner which Theseus promised to hoist as a signal of his safe return. Poseidon and the aged Nereus are spectators. Though the drawing belongs to the "Fine Style," the unusually long proportions of the figures suggest that the vase may either be classed with an early or late period of Ceramic Art.

E 505, an Oxybaphon or Bell-crater (see illustration 4), on which is represented Silenus (see Appendix A) and a Mænad or female follower of Dionysos (Bacchus) sacrificing to the hero or demi-god, Herakles. A small statue of Herakles is on the top of a column; the skull of an ox represents the temple. The Mænad holds an Oinochoe of wine and a wicker-basket with fruit and cakes, whilst Silenus is preparing to take them out with two small spits and place them on the altar; he has one foot on the step; behind him is a tree with game hanging on it, and at its foot a Crater. The drawing is of a late period. On a small Crater, E 501, Eros and Ganymede, the cupbearer of Zeus (see Appendix A), are playing with astragali, the knuckle-bones, which are tossed up on the back of the hand.

In Cases 15–16 is a Kylix, E 82. As both sides cannot be exposed at once, a photograph of the subject in the interior, is placed beside it. Pluto, the god of the infernal regions, is reclining on a couch, and his consort, Persephone (Proserpine), is seated at the foot. On the exterior is a banquet of the gods; Zeus on a couch, his consort, Hera, seated at the foot; they are attended by the cupbearer, Ganymede;

Poseidon is represented holding his trident, with his consort, Amphitrite, beside him; she has an Alabastron, from which she draws a long spoon. On the other side of the handles are Ares and Aphrodite, and Dionysos with Ariadne, who moves her hands as if conversing; Satyrs attend on Dionysos.

In Cases 27–30 are several late Attic vases. A lavish use of white paste with ornaments in relief and gilt, exhibit a certain degeneracy of taste in this period.

On a fine Oxybaphon or Bell-crater, E 492, in one of the Cases 36–40, is represented the infant Dionysos being confided to the care of one of the Hyades (Pleiades), nymphs dwelling on Mount Nysa, in Asia Minor (see Appendix A). Hermes, who brings the child from Zeus, has a fine and expressive head; he looks down at Dionysos, whom he holds with both hands, whilst the child turns round and extends his arms to the Nymph. Another of the Hyades leans forward and beckons to him. The composition is remarkable for grace and repose. On the reverse of the vase are young men holding dumb-bells and about to practise the exercise of leaping.

An Oinochoe, E 539, has on it a rare example at this period of Herakles in caricature; he is here represented as a Satyr in the garden of the nymphs called the Hesperides (see Appendix A), who guarded the tree of Hera, which bore golden apples; instead of apples the tree is hung with wine-jugs, and Herakles is striking at them with his club.

E 496, another Oxybaphon, has a representation of Triptolemos seated in his winged dragon chariot, and starting to spread the knowledge of agriculture

throughout the world; he holds a Phial, from which streams wine; Demeter carries an Oinochoe in one hand and an ear of corn in the other (see Appendix A). The subject was such a favourite with the vase painter that we find frequent repetitions of it on other vases. The drawing here is in the "Large Style." On a Hydria, E 196, is the Greek Thersites insulting Agamemnon (see Appendix B). The incident is thus described by Homer:

> "Thersites only, clamorous of tongue,
> Kept brawling; he, with many insolent words,
> Was wont to seek unseemly strife with kings,
> Uttering whate'er it seemed to him might move
> The Greeks to laughter."
>
> *Iliad*, bk. ii., l. 263, trans. by William Cullen Bryant.

Thersites, notorious for the ugliness of his person, is here represented as a bald-headed old man with hook nose and grotesque features. Agamemnon has an expression of disgust and anger, whilst another Grecian chief, probably Odysseus, turns to rebuke Thersites.

Cases 41–42 have, both on the topmost and lowest shelves, Rhytons with the heads of various animals, but on the middle shelf is a collection of most beautiful Attic white Lekyths and Oinochoe of the best period in the art. Others belonging to the same collection are in the near central Case marked F. An Oinochoe, D 14, with white or cream-coloured ground, has Herakles presenting a Cantharos to Athena, who pours wine into it from an Oinochoe; her name is inscribed; her figure in exquisite proportions is most delicately drawn: her hair is coloured black; and her helmet, armour, the ægis, or breast-plate, with Medusa's head, as well as her

spear, are painted in light brown to represent gold; the folds of her long garments are traced in fine black lines; Herakles, a youthful figure, bends forward, resting on his club, from which hangs the lion's skin. A fine geometric pattern is passed round the body of the vase. Part of the white paste on the ground has fallen off and been restored. The design is in the "Fine Style." Rather further back, behind this vase, is a cream-coloured funeral Lekyth. The deceased, a beautiful female, holding a Phial, is seated on steps in front of a tomb; another female stands before her, raising one hand towards the monument; a youth with a staff is on the other side, he leans his head on his hand in an attitude of grief. Remains of the colour which has been passed over the white paste may still be traced.

On an Oinochoe, D 13, a female is represented with distaff and spindle twisting the thread. The subject may refer to the thread of life, which, according to the Greek legend, the fates are supposed to spin. This Oinochoe may possibly be the work of Brygos.

A priestess pouring a libation is on the Oinochoe, D 23. A column denotes the interior of a temple; the sacred snake, the supposed guardian of the Acropolis, fed with honeycakes by the priestess, and whose disappearance at the time of the Persian invasion was considered as an ill omen, is also represented. The snake, the column, and the upper garment of the priestess, are all painted black. The drawing is in the "Severe Style," therefore early. A funereal Lekyth, D 65, is in the late stage of the "Fine Style." On the steps leading to a monument are represented vases of various forms, the Lekyth,

Cantharos, etc., which, filled with perfumes, or wine for libation, it was customary to place there; to the right and left females bring offerings and pour consecrated wine on the grave. Within the adjoining central Case F are other Lekyths covered with the cream-coloured paste, and all intended as offerings to the dead. Their date, as well as those just described, is between B.C. 440 and B.C. 330. D 47, a Lekyth, on which is represented a female attired in a black mantle woven out of the wool of the black sheep, and the usual mourning attire in Greece; her long hair is confined in a fillet or net, she carries an Oinochoe in one hand, whilst presenting a Phial to another seated female, who holds a wreath. This last wears a white garment with a purple fringe over black, and has a head-gear and bracelets; she evidently represents a mourner preparing to place a wreath and pour a libation on the grave of a relation; a black ribbon hangs above. The drawing is in the latest manner of the early "Severe Style." D 70, another Lekyth, a mourning female beside a monument, she has one hand on her breast, and is tearing her hair with the other; on either side females bring offerings; acanthus leaves spring from the monument. On the Lekyth, D 58, Thanatos (Death) and Hypnos (Sleep) are carrying the body of a dead hero to his tomb. The warrior is supposed to be Sarpedon, a prince of Lycia in Asia Minor, who assisted the Trojans in the defence of their city against the Greeks, and was slain by Patroclos, the friend of Achilles. Hypnos, a youthful winged figure, is supporting the arms of the hero, his head resting on his breast; Thanatos carries the legs. These emblematical figures of Sleep and Death are very

beautifully rendered. The vase belongs to a good period.

Besides these, there are several other funeral Lekyths in this Case; one has two youths playing on a lyre beside a tumulus or mound with various vases arranged in front, as well as a lyre and a wreath. On another, Nike (Victory) holds a wreath over an altar. On two others are mourners placing vases on the steps of a tomb, and D 62 has a young man extended on a bier, whilst a female, probably the mother, leans over him, with one hand under the chin of the corpse in token of farewell, and the other extended towards a youth at the head, who is striking his forehead in grief. Two other Lekyths represent mourners bringing offerings at a tomb; on one, D 60, huntsmen are chasing a hare in front of a monument; faint brown lines indicate a rocky slope, and a large hound is pursuing the hare, at which a youth hurls a stone. Next to the Wall Cases containing the collection of white Lekyths is a Hydria, E 185, in Case 46, on which are girls learning to dance; on one side a youth, on the other a female teacher. The girls wear short dresses, and are probably receiving a lesson in the Pyrrhic, or war dance, which was sometimes performed by young maidens, as represented on a fine Hydria in the Etruscan Museum at Florence.

A Hydria in Case 47, marked E 182, has a representation of Athena receiving the newly-born Erichthonios, the son of Hephaistos and Ge; he was reared by Athena without the knowledge of the rest of the gods, and finally became king of Athens, where he was supposed to have instituted the ceremonies in honour of Athena, as well as the Panathenaic festivals.

Ge (the Earth) is here seen ascending and holding the infant, who extends both arms to Athena. The goddess advances attired in a striped mantle which she holds out to receive the child. The legend is not strictly adhered to, as Nike is presenting a ribbon, or swaddling band, and Zeus is also present with his thunderbolt; a female, "Oinanthe" (a name meaning the first shoot of the vine, and thus symbolical of the young child springing from the earth), lays her hand on the shoulder of Zeus. The design is in a florid stage of the "Large Style."

E 410, a Pelike, also in the "Large Style," placed on an upper shelf, has on it the birth of Athena, who rises ready armed from the brain of Zeus; Eilithyia starts back amazed; behind her is Artemis. On the other side of Zeus Hephaistos is carrying the hammer with which he has opened the head of the king of the gods; he supports the arm which Zeus is extending towards Poseidon. Dionysos is represented below the handle of the vase; he is crowned with ivy and looks back at an old man in a mantle; a youth, also wearing a wreath, follows. The figure of Zeus is in full front, foreshortened, but his face, as well as that of all the other personages, is in profile.

Case 48 has a Hydria, E 181, on which Perseus is represented escaping after cutting off the head of Medusa (see Appendix A); the winged body of the Gorgon sinks to the ground; her arms are rigid, and blood flows from the neck; Perseus wears the winged petasos (felt hat) and sandals of Hermes, and carries a sickle with which he has cut off Medusa's head; he has placed it in a wallet slung at his back; Athena, who has guided Perseus to the dwelling of the Gorgons,

is also escaping; she carries a spear on her shoulder, and raises her skirt; her long hair floats behind her. The design is in the "Severe Style."

In Cases 48-49 is a Pelike (see illustration 18), E 390, with a very graceful design. Orpheus, seated on a rock, is playing his lyre to the barbarous Thracian people (see Appendix A); the Thracians have caps made of fox skin and thick woollen mantles; Orpheus sings with his head thrown back, his hair falling in waves on his neck.

Case 50, a Pelike, E 382. Telephos, seated on an altar, withholds the infant Orestes from his father Agamemnon, until the king consents to assist him in procuring the means by which his wound, inflicted by Achilles, can be healed (see Appendix B); the child Orestes extends his hand as if in appeal to his father; the wounded leg of Telephos is bandaged. On the reverse of the vase is Silenus and a Nymph.

In Case 51, an Amphora, E 271, with twisted handles. The design represents Mousaios, an early poet of legendary renown (see Appendix A). He has a lyre and an olive branch in his hands, and before him is seated Terpsichore, the Muse of choral dance and song; she holds a harp; a female plays the double flute. The drawing is in the "Large Style."

Case 52 has a Hydria, E 168, on which Herakles is seen strangling the Nemean lion; the hero forces down the animal's head. The drawing displays great vigour and strength of action. Athena and Iolaos look on.

Another Hydria, E 169 in Case 53, has a band round the body of the vase within which is a rich decoration of the honeysuckle pattern. On the shoulder Perseus is represented arriving at the

court of Cepheus, king of Ethiopia, and beholding Andromeda, the daughter of the king, about to be chained to a rock. Her mother having boasted that her daughter's beauty excelled that of the sea nymphs, or Nereids, was punished by her child being condemned to be exposed on a rock and devoured by a sea monster; and she was only saved when Perseus came to the rescue (see Appendix A). The maiden is here represented lifted by two negro slaves, whose woolly hair, flat noses, and thick lips are of the true type; her attendants, also of the negro race, hasten towards her, carrying the articles of her toilet; another slave, ascending the rock, is assisted by a companion in fixing the stake to which Andromeda is to be bound; they are directed by an old man; lastly, Perseus is standing striking his forehead in despair; he wears the winged petasos of Hermes, and carries two spears. The design belongs to the "Fine Period" of art.

In Case 55 is a Hydria, E 163, on which there is a fine design in the "Severe Style," Medea boiling the ram (see Appendix A). She holds a cup in one hand and extends the other with fingers outspread over the ram, as if making an incantation; the old man facing her, sometimes called Jason, is more probably his elder brother, Pelias, whose daughters had been persuaded by Medea that by cutting him to pieces and boiling him they would restore their father to youthful vigour; in order to prove this, Medea boiled a ram, which, accordingly, became a lamb.

Hydria E 160, Case 59: Grecian heroes, possibly Achilles and Ajax, casting lots before the statue of Athena. They hold their spears in their left hands and with the right throw the dice. The design is in the "Severe Style."

Turning to the Cases and Pedestals in the centre of the room there is a singular vase placed on Pedestal I., marked E 804, the shape being that of an astralagus, or sheep's knuckle-bone, such as were used in a favourite game. The designs on this vase are remarkable for grace and beauty, with refined and delicate drawing. Two groups of young girls, three in each, are dancing, and imitate the flight of birds; below, to the left, three other girls advance towards an old man, who gesticulates with his arms, and may be supposed to be teaching them a dance; on the side to the right four girls seem to float in the air.

On the top of Table Case B is an Amphora, E 291, on which the soothsayer Phineus is represented invoking the gods (see Appendix B). His blind eyes are described by a curved line below the eyebrows.

Several of the vases in this Case are by the vase painter, Epictetos. A Pinax, E 137, has a flute-player who walks with bended knees and short steps, as if keeping time to the music; beside him an elderly man stoops to lift a large Cotyle.

A Cotyle, E 139, is also by Epictetos; it is painted in a warm silvery grey colour. Dionysos is striding rapidly along, holding a Cantharos in one hand and a vine branch in the other; Silenus follows, his right hand resting on the back of an ass which is braying; he carries an Askos or wine-skin (see illustration 27) on his shoulder. On the reverse of this vase Silenus is again represented with a thyrsos and walking between two asses.

Two plates (Pinax), E 135 and 136, are by Epictetos, on one of which is an archer drawing an arrow from a quiver, and on the other a warrior and

horse. E 37 is a Kylix by Epictetos. In the interior a bearded man is represented reclining on a couch whilst singing to the lyre; on the exterior, Theseus slaying the Minotaur; two of the Athenian maidens he has rescued, hasten towards him; on the other side of the handles is a youth drawing wine from a Crater to fill his cup, whilst another dances, holding an Oinochoe; a third balances a Crater on his hand, a fourth balances his cup, and a fifth plays the flute.

Another Kylix, E 38, is signed conjointly by Epictetos and the potter Python. In the interior a Bacchante or female follower of Dionysos, attired in a leopard's skin, is dancing to the music of a youth, who plays the double flute and steps in time; she strikes the crotalon or cymbal. On the exterior Herakles is represented slaying Busiris, an Egyptian king, with his priests and followers. Egypt was afflicted by a famine, when a soothsayer informed the king that the calamity would only cease by the annual sacrifice to the gods of a stranger visiting the country. When Herakles arrived in Egypt Busiris ordered him to be seized and led to the altar for sacrifice, but he burst his chains, and slew instead the king and all with him. Busiris here is falling back, his leg bent under him, and blood streaming from two wounds; Herakles grasps him by the throat, and brandishes his club for a final blow; two Egyptian priests are escaping, one has the sacrificial knife, the other a basket. On the other side of the handles of this vase a banquet is represented, with a youth and a female attendant.

On Pedestal II. is placed a very beautiful Rhyton, E 778, in the form of a sphinx; it is painted

white, and the ornaments are gilt; the drawing is executed in the "Finest Style": Cecrops and his three daughters (see Appendix A). Cecrops, half man and half dragon or serpent, presents a cup to Nike, who holds an Oïnochoe; one of the daughters, attired like Nike, advances towards Erichthonios, who is seated on a rock; the other sisters retreat. Between the hind and fore legs of the sphinx there is on one side a Satyr, on the other a Mænad or Bacchante.

On the lower part of the Case G, which is in the centre of this room, is a large Stamnos, E 452, on which the design is again in the "Fine Style." The subject is a sacrifice to Dionysos, called here Dendrites, from the Greek word *dendron*, a tree, as the god was supposed sometimes to enter a tree (see Appendix A). A table with pieces of meat is placed before his image, and on either side are Mænads, one with a Cantharos, the other with an Oinochoe and a wicker basket containing fruit.

A Kylix, marked E 46, is in the early manner of the vase painter Euphronios; the drawing is fine and vigorous, and represents in the interior a boy chasing a hare, and on the exterior youths dancing.

On the upper shelf of this case is an exquisitely beautiful Attic Kylix, D 5; the form is as perfect as the design, which is drawn with the utmost delicacy on a cream-coloured ground. The subject is taken from the legend of Polyeidos and Glaucos. The child Glaucos was the son of King Minos of Crete, and was smothered in a pot of honey, into which he had accidentally fallen. Minos appealed to a magician, Polyeidos, to restore him to life; and as Polyeidos declared this to be impossible, Minos

ordered him to be buried alive in the tomb with Glaucos. When in the tomb, Polyeidos saw a serpent approaching, and killed it; another serpent immediately followed with a leaf in its mouth, and touching his companion, the first serpent instantly revived. Polyeidos then took the herb, and touching Glaucos, the boy returned to life. Glaucos is here represented seated on the ground, wrapt in a mantle, and his knees drawn up, an attitude in which the corpse was sometimes placed before burial; his name is inscribed above. Polyeidos raises himself on one knee, and lifts a forked stick, by which he had killed the serpent. Below are the two serpents, one with the leaf in its mouth. Above the composition is a tripod, and below it the artist's signature —Sotades. The figures here are outlined in a brown colour, and the ground indicated by a brown line, with pebbles coloured black, brown, and pink.

Another Kylix, D 6, also with a cream-coloured ground, is in the same style as that just described. A girl is gathering apples from a tree; she stands on tiptoe to pluck the fruit from the topmost branch; below the design Sotades has again inscribed his name. A third Kylix, D 7, probably by the same artist, has on it the death of Archemoros, the name meaning the forerunner of death. The son of a king in Nemea of the Peloponnesos, he was yet an infant when the seven kings bent on an expedition against Thebes in Bœotia, halted in Nemea to take in water. The child's nurse left him whilst she went to show them the way, and in her absence he was killed by a serpent. The seven kings attended his burial, but his death was con-

sidered an evil augury and an omen of the destruction which awaited them; the Nemean games were afterwards instituted in his honour. On this vase a large serpent is seen rising out of a fountain in the midst of tall reeds; a huntsman is throwing a stone at it; the nurse has fallen on her knees beside the child Archemoros, who has stretched out a hand to her. Much of this vase has been broken away. The same subject is on a vase of a late period in the Museum of the Louvre.

On the third Pedestal is a Pelike, E 424, on which the design covers the whole body of the vase. Peleus is seizing his bride, Thetis, when she was bathing in the sea, which is represented by a dolphin swimming. Thetis crouches down, but turns her head to look at Peleus; she holds her garment (green, with a white border, on which are designs in red); a marine monster attacks Peleus, biting him in the leg. On a higher level, to the left, Aphrodite is seated, and Eros hovers above, whilst placing a wreath on the cap of Peleus. Beside Aphrodite is Peitho, the goddess of persuasion (see Appendix A). The Nereids or sea nymphs, contemplate the scene in amazement, and one retreats with her garment in her hand. The composition is skilfully arranged, so as to avoid all confusion in so many figures, and the drawing is fine and accurate. The vase is an example of a late but good period in Attic art, probably dating between B.C. 450–300. On the reverse are represented Dionysos, a Satyr and Mænad.

In Table Case D are several fine Kylikes signed by celebrated potters and vase painters. The Kylix E 56 is in the later style of Duris. In the interior

Odysseus is announcing to Achilles the message which is to deprive him of his beautiful captive, Briseis, who is claimed by his chief Agamemnon. Achilles is seated in an attitude of dejection, his mantle wrapped round him and drawn over his head; his sword and shield hang on the wall, a sign that he is resolved no longer to use them in the cause of Greece against Troy (see Appendix B). On the exterior of the vase is a procession of warriors with females, and elderly men and youths conversing.

E 44 is a Kylix signed by Euphronios. In the interior is an elderly man and a girl with a lyre at her feet; a basket with a covering hangs on the wall. On the exterior, Herakles is represented bringing the Erymanthean boar on his shoulder, and prepared to throw it on King Eurystheus, who is hiding in a Pithos. To the right of the Pithos a female, perhaps the mother of the king, rushes forward with arms extended; she is followed by the aged father of Eurystheus, who has his hand on his head in an attitude of despair. Beyond this group is a four-horse chariot and charioteer; the warrior on foot, and preceded by Hermes.

The Kylix E 48 is signed by Duris. In the interior Theseus is killing the Minotaur; on the exterior are represented several of the exploits of the Attic hero. Theseus is destroying Skiron, a robber, who living on a rock, compelled all passers-by to wash his feet, when he kicked them into the sea to be devoured by a monstrous turtle. Theseus is hurling Skiron over the rock; beside him is the bowl for washing his feet, and the turtle below is expecting his prey. Athena is looking on; to the right of this group Theseus is

represented grasping the arm of Kerkyon, king of Eleusis, son of Poseidon, and a cruel tyrant; he lies prostrate at the feet of the hero. On the other side of the handles, Theseus is killing the sow, which had devastated the district of Crommyon, near the city of Megara. The village of Crommyon is symbolized by an old woman who is behind the sow. Lastly, Theseus is fastening another robber, Sinis, to a pine tree. Sinis tries to crawl away, but Theseus is dealing with him as Sinis was wont to deal with passing travellers; behind Sinis is a small tree, on which hang a cap and mantle.

A vase called the Meidian, from the vase painter Meidias, who has inscribed his name upon it, is on Pedestal IV., and is marked E 224. This is the sole example found of the work of Meidias; but, judging by its merit, he must have been one of the best artists in this period. A skilful arrangement of the composition has enabled him to introduce numerous figures without confusion; some are represented in three-quarter face, others in profile. The body of the vase is divided by a band, and on the upper half the Dioscuri are represented carrying off the daughters of Leukippos, a prince of Messena in the Peloponnesos; the maidens were priestesses of Athena and Artemis, and were already betrothed, when their beauty attracted the twin brothers. The chariots of Castor and Pollux are drawn up on either side of the image of a god, painted white, and probably once gilt. Pollux has already returned to his chariot supporting his captive, whose head is bowed with grief; Castor is dragging off her sister; his charioteer holds the reins and goad, and the horses impatiently paw the ground. Zeus is seated

on a rock near, but does not interfere to prevent this act of violence. Aphrodite, also seated, leans back, and turns to contemplate the scene. Three females—Peitho, the goddess of persuasion, Chryseis, the golden maiden, who is on the ground behind Aphrodite, and Agave, the daughter of the Theban hero Cadmos, implore help from the gods, but in vain. The subject on the lower half of this vase is Herakles in the garden of the Hesperides (see Appendix A). The dragon or serpent guarding the golden apples is coiled round the stem. Herakles, seated on his lion's skin, is behind one of the nymphs; another of the Hesperides is trying to gather an apple; Iolaos moves away, looking back; other heroic personages are introduced. Both compositions are drawn in a free, bold, yet careful manner. Symmetry is attended to, and the subjects are represented on different planes, with an attempt at giving distance.

On the top of the Table Case E are several exquisite little vases. A Pyxis or casket, E 773, has a toilet scene: Folding doors indicate a room; a female is winding a ribbon round her hair; another approaches with a casket, the lid half raised, from which she is taking a necklace. The two remaining groups are separated by a column, thus forming a second room; a lady is seated on a stool, and her attendant, facing her, carries a large Alabastron; on the other side of the column two females meet, one of whom brings a basket of fruit; over each of these figures is inscribed the name of some woman celebrated in Grecian story — Iphigeneia, Danaë, Helen, Clytæmnestra, and Cassandra. The same subject, a toilet scene, is represented on the Pyxis E 774. Again folding

doors indicate the room, and two painted vases are placed before them; a female holding a casket in both arms, has beside her a table on which are another casket, an Oinochoe, and sprigs of laurel; beyond this a lady is seated on a stool, her cheek resting on her hand, as if she were lost in sad thought, whilst a little girl is fastening her sandal; a female attendant brings an Alabastron, and presents a casket to another lady, who is seated on a chair; her attendant holds up a string of beads; lastly, two females with flowers, face each other. Mirrors hang on the walls; legendary names are inscribed over each of these figures, as on the Pyxis already described. Lions and a boar running towards each other are on the lid of the vase. A third Pyxis, E 775, has two Erotes (loves), with gilt wings and crowns, harnessed to the chariot of Aphrodite, who holds the reins; to the right of the Erotes is a shrub, from which Hygeia, the goddess of health, is plucking fruit (see Appendix A); ladies and their attendants holding beads, wreaths, and fruit, are seated or standing. The jewellery, the laurel shrub, and the wings of the Erotes are all gilt, and above each figure are mythological names.

Two beautiful Aryballi complete this collection of small, fine vases. E 696 has on it the subject of Œdipus killing the Sphinx in the presence of Athena (see Appendix A). A column, in place of the legendary rock, represents the height from which the monster has fallen. She lies at the base, her legs powerless, her neck broken and twisted, and the foot of Œdipus on her head, which is encircled by a wreath. Œdipus is in the act of leaping down and hurling his spear; his mantle is blown upwards, showing the

rapidity of his descent. Athena, resting one hand on her shield and with her spear in the other, stands in a dignified attitude of repose. She is a most beautiful figure, drawn with the utmost delicacy of line, and painted white. Behind her is a youth raising his foot on a bank beside a tree, and with the name Æneas inscribed above. On the other side of the column Apollo is seated above the fallen Sphinx; he has long wavy hair and a wreath of laurel, and is holding a branch in his hand. Further to the right are the Dioscuri, two most beautiful youths; Castor is represented three-quarter face, his hand on his hip, and Pollux is seated behind him. The helmet, breastplate, shield, and bracelets of Athena, as well as the wings of the Sphinx, are embossed and gilt. The other fine Aryballos, E 697, has Aphrodite seated beside a laurel tree and addressing Eros, who is on her shoulder. She is attired in a richly embroidered garment, and wears a tiara, necklace, and bracelet. To the right Peitho is bending over a basket of fruit, and behind her is an apple tree from which a graceful maiden is plucking the fruit on the topmost bough. On the other side of Aphrodite are two females, one of whom lays her arm on the shoulder of her companion, and holds her hand; maidens follow, who are carrying a dish of fruit and beads. Two flowering shrubs complete the picture. Names are inscribed above each figure. The trees, flowers, and fruit, as well as the ornaments on the figures, are in relief and gilt.

At the other end of Table Case E is a vase of singular beauty. The Cotyle, E 140, is of Attic manufacture, probably the work of Hieron, another

celebrated vase painter, and in his best period. The subject is taken from a scene described in Eleusis, near Athens, where the Eleusinian mysteries, or ceremonies in honour of the goddess Demeter were held (see Appendix A). Triptolemos, the son of Celeus, king of Eleusis, is represented on a winged dragon chariot, given him by the goddess, and about to start on his journey through the world to spread the knowledge of agriculture to mankind. A beautiful youth, crowned with myrtle, his flowing locks on his shoulders, and richly attired, is seated, having in one hand a Phial, in the other ears of spiked barley, the corn most used in Greece. The dragon or serpent with open jaw, protruding tongue, and great wings, are on either side of the chariot. Persephone pours wine from an Oinochoe into the Phial of Triptolemos; behind her a Nymph, slightly raising the skirt of her dress and holding a flower, makes a farewell salutation to Triptolemos; the name Eleusis is inscribed above her, and she is thus the impersonation of the city from whence Triptolemos is departing. Behind the chariot Demeter is represented in a splendid garment, divided in bands with embroidered borders, on which are little black figures, probably gold and silver embroidery, representing genii, dolphins, birds, chariots, and horses galloping. Behind the figure of Eleusis a swan is seen following Zeus, who carries his thunderbolt, and leads the Thracian poet Eumolpos, the son of Poseidon, and the supposed founder of the Eleusinian mysteries. Zeus is preceded by Dionysos and Amphitrite, who holds a dolphin and looks back at her consort Poseidon, who holds another dolphin, and his trident or sceptre. He is seated, and gazes at Triptolemos.

Within the same Table Case E is a Kylix, E 65, signed by the vase painter Brygos. In the interior is a seated warrior holding a spear, and presenting a Phial to a female, who pours wine into it by a ladle. On one side of the handles of the exterior Dionysos is represented in a rich oriental costume, as he was supposed to have brought the vine from the East; he wears a wreath, and stands beside an altar encircled by ivy; he leans on a staff, whilst holding a Cantharos in his right hand. Beyond the altar two Satyrs are seizing on Iris, the goddess of the rainbow and messenger of good tidings, as well as the attendant on Hera; as Iris endeavours to escape, another Satyr leaps on the altar, prepared to join his comrades. On the other side of the handles of this vase, Hera herself is seen stretching out her arm to repel the Satyrs who approach her. She is attired in what is supposed to have been the costume of Athenian ladies; a long semi-transparent garment gathered in small folds, and an upper one in still smaller folds, whilst over all is thrown a large mantle with a richly embroidered border. On the head of Hera is a golden crown and a garland of leaves; a bracelet in the form of a serpent is coiled several times round her right arm; Herakles, in an oriental costume, and wearing his lion's skin, is on her left, his club in his hand; he is advancing to the rescue of Hera; Hermes, in his petasos and splendid winged sandals, his caduceus in his hand, faces Hera, and seems about to address the four Satyrs, who are in various attitudes; the first presses forward, and the last is in a crouching position, so as to fill the space beneath the handle. The vase is a fine example of the work of Brygos.

The Kylix E 41 is signed by Chachrylion; in the interior Theseus is represented meeting Ariadne, who, like the impersonation of Eleusis on the Cotyle already described, slightly raises her dress, a sign of farewell; she has a flower in her hand. On the exterior, Theseus is carrying off Antiope, a queen of the Amazons, in the presence of his friends, the Lapithæ of Thessaly. On the other side of the handles a youth is conversing with a girl, who holds a flower; boys on horseback are on either side; several Kylikes here are in the style, if not by the hand of Brygos. E 49 has in the interior a youth playing the flute and dancing in a lively movement; on the exterior, youths dancing to the music of flutes played by a female; other youths recline on couches. E 69, in the interior Paris leading Helen away from her husband, Menelaos (see Appendix B); on the exterior, Ajax and Odysseus fighting for the possession of the armour of Achilles. Greek warriors decide the dispute by vote in the presence of Athena (see Appendix B). E 68; in the interior a youth reclining on a couch with a double flute in his hand; a girl wearing a wreath is dancing, her natural action earnestly intent on the movement, is in a style in which Brygos peculiarly excelled; on the exterior banquets.

E 61 is a Kylix signed by Hieron; in the interior a girl plays the crotola, the musical rattle, or cymbal, and dances with animation; a youth plays the double flute. On the exterior are groups of men and females conversing.

E 62, a Kylix; interior, a man seated, to whom a boy brings the leg of a kid and a dish. On the exterior is a gymnasium or school for athletic exercises.

In Table Case F, besides the funereal Lekyths already mentioned, is an exquisitely beautiful Kylix, attributed to the great vase painter Euphronios, and is an example of his power in producing delicacy and refinement of drawing as well as strength. On the cream-coloured ground of the interior of the cup, Aphrodite is seen riding on a goose; she holds a long curling tendril of a flower in one hand; the lines are in a reddish colour, and her hair, her upper garment, and the border of her dress are also red; the eye is seen in profile, and the classical outline of her face is extremely beautiful. In contrast to this drawing is another Kylix on Pedestal V., which is in the later severe manner of Euphronios. On the cream-coloured interior is represented the birth or creation of Pandora, the first woman, supposed to be the work of Hephaistos (see Appendix A). She stands in a stiff attitude, her feet together and her hands at her sides; she slightly raises her drapery, and appears as if the breath of life had not yet entered her; Hephaistos is confining her long hair in a fillet, and Athena is fastening her chiton or mantle on her shoulder. Both divinities are taller than Pandora; their names are inscribed above. On the exterior are represented a young and an old man, a female and a horse.

In Table Case G a large and fine Stamnos, E 446, on which Orestes is represented killing his mother Clytæmnestra (see Appendix B). She tries to escape as he rushes at her with a drawn sword; on one side is Electra, the sister of Orestes, who urged him to the deed, on the other a bearded man. On the reverse of this vase is a sacrifice.

On the Stamnos, E 440, is a composition in the

"Strong Style." Odysseus is returning from Troy and passing the Sirens between Sicily and Italy (see Appendix B). To avoid being enticed by their music to destruction on the rocks, Odysseus has himself bound to the mast, and has left the ship to the guidance of the pilot and oarsmen; the pilot is seated at the prow, his mouth open, as if directing the men; two Sirens, birds with human faces, are perched on the rocks, whilst a third is descending on the ship, which has the form of a dolphin with large eyes where the ropes are passed for the anchor; the sea is represented by an undulating line. On the reverse three Erotes are seen flying over the sea.

E 466, a Crater, on which is one of the most beautiful and interesting designs in this collection. Apollo, or Helios (as he is called when representing the sun), is rising from the sea in his four-horse chariot; he ascends to the right of the spectator, who is thus supposed to be looking north; four nude figures of boys, emblematical of the stars, as described by the poet Homer, are descending into the ocean. Over one of the handles of the vase the morning star, a boy with a heavy mantle depending from his shoulder is seated on a mountain, beside a pine tree; he looks back at Eos (the dawn), pursuing her beloved, the huntsman Kephalos, who menaces her with a stone as she attempts to seize him; Artemis, as Selene the moon, seated on a horse, is riding over the heavens and descends behind another mountain.

A small but beautiful Cantharos, E 155, has on one side the punishment of Ixion, king of the Lapithæ, who for sacrilege against Zeus was condemned to be tied to a wheel and eternally whirled round in the air;

Athena holds the winged wheel; Hera is seated on a throne, Ares before her, and Hermes leads up Ixion by the arm. On the reverse is represented another punishment decreed by the gods. Laocoon, the Trojan priest of Apollo, having endeavoured to frustrate the scheme by which the Greeks gained possession of Troy (see Appendix B), the gods who favoured the Greeks chose the moment when Laocoon was sacrificing a bull to Poseidon on the shore, to send two monstrous serpents from the sea, which coiled themselves round him and his sons, and stung them to death. Laocoon is seen on this vase with one knee on the altar, holding the sacrificial knife, and a serpent coiled round his body, biting his shoulder; he looks down at his young son, who, wounded in the breast, sinks back in the arms of Thanatos (Death); the brother of Laocoon is concealing himself behind a tree. The beauty of this composition, in which Laocoon, in the midst of his own suffering, is occupied with the death of his son, may be compared to advantage with the celebrated group in sculpture of the Laocoon, in which the bodily agony of the father is alone expressed. This little vase belongs to the best period, the drawing very delicate, and the expression extremely beautiful.

A Crater, E 468, on Pedestal VI., has on one side the combat of Achilles with the Trojan hero, Hector, in the presence of Athena and Apollo. On the other side the combat of Achilles with the Egyptian youth, Memnon, in the presence of Thetis, the sea nymph and mother of Achilles, who tears her hair, and of Eos (the dawn), the mother of Memnon.

On an Oxybaphon or Bell-crater, E 460, Pedestal VII., is a victorious lyre player in female attire ascend-

ing steps towards Nike; behind him is a second figure of Nike, who carries a vase within a vase; a beautiful representation of Athena appears seated and listening attentively to the music. On the reverse are two men and a female. The drawing on this vase is in the "Fine Style."

E 301, an Amphora in Table Case I., has Orpheus attacked by the Thracian women, who tore him to pieces for having intruded on their orgies in honour of Dionysos (see Appendix A); he grasps his lyre, the gift of Apollo, and one of the women thrusts at him with a spear. On the reverse more Thracian women are represented.

On the Amphora E 302, Harpies, winged monsters, sent to deprive Phineus, the blind soothsayer, of his food. On the reverse a Harpy is flying away with a cake in one hand and in the other a piece of meat.

On two Amphoræ, E 314 and E 315, is represented Mousæos the poet of Asia Minor, who was supposed to have visited Athens B.C. 594 (see Appendix A). As a composer of pastoral poetry he is accompanied by his dog; on one of these vases he is playing the lyre, on the other the double flute, with his lyre slung on his shoulder. On the reverse of No. 314 is an old man; on No. 315 a youth in a mantle holding a Kylix.

A very large Crater with fine handles, E 469, is on Pedestal VIII. On the body of this vase the combat between the gods and the giants; on the neck Triptolemos in his winged chariot accompanied by several divinities; on the reverse the honours paid to a victorious lyre player. The vase belongs to a late but good period.

Upon the top of Table Case K is a Rhyton, E 785, in the form of a horn of plenty resting on the knees of Silenus; around the cup are the headless figures of Hermes, Hera, Apollo, and Artemis, the missing heads having belonged to the lid of the cup.

Another Rhyton, E 786, is in the form of two heads —a Nymph and Satyr.

In the centre of the interior of a Kylix, E 84, Theseus is represented dragging forth the Minotaur; around this central piece are seen various exploits of the hero; Kerkyon the tyrant of Eleusis, who killed all strangers visiting his territory in a wrestling match, and who is himself destroyed by Theseus; the robbers Procrustes and Sinis, whom he is also slaying; the bull of Marathon and the sow of Crommyon. A peculiarity on this very beautiful Kylix is that the subject of the exterior is identical with that on the interior, and rendered, as if the vase had been transparent, figure for figure.

Within this Case is a collection of Lekythi, with red or silver-grey figures on a black ground, which probably belong to a period approaching the decline in art, when the designs were left to be finished by the unskilled workman, and when the process of drying in the furnace after the glaze had been added, was carelessly performed. The black ground on these vases is dull and of a greyish hue, and though there is beauty in the composition, the execution is unworthy of a fine period. Several of these were evidently intended for funereal purposes, and probably made for sale at a low price.

FOURTH PERIOD

TOWARDS the end of the fifth century before Christ, a more irreparable calamity than that of the Persian invasion led to the ruin of Athens as a powerful State. After a period of wars with her rival Sparta and with other minor States, which had become jealous of her supremacy, a peace was concluded, nominally for fifty years, but the conditions were not maintained by Sparta, who looked for aid and support from her wealthy and powerful colonies in the island of Sicily. To avert this danger, and assist their own colonies in that island, the Athenians, yielding to the persuasions of a young and ambitious citizen, Alkibiades, sent the largest army and fleet they had ever raised to besiege the Spartan colony in the city of Syracuse. The war proved eventually so disastrous to Athens as to cause her political and financial ruin, B.C. 413; but she continued to maintain a nominal ascendency in Greece until the middle of the fourth century, when petty wars carried on with the smaller States, and the degeneracy caused by luxury having weakened and enervated the Athenians, Greece fell an easy prey to Philip, king of Macedon. The battle of Chæroneia in Bœotia, B.C. 336, in which Philip conquered the joint force of Athenians and Thebans, led to his assuming the headship or hegemony of Greece, with the consent even of Athens.

Philip was making formidable preparations for another war against Persia, on the pretext of avenging the invasion by Xerxes in the previous century, when he was assassinated, and his son Alexander, a youth of only twenty years of age (afterwards surnamed the Great), succeeded to the throne of Macedon. During the disputes for the succession, which followed the death of Philip, the Athenians, under their great statesman and orator Demosthenes, made an attempt to recover their independence, until Alexander entering Greece with a large army obtained, like his father, the headship of the Grecian states. In B.C. 325 he set out on his famous expedition of conquest, from which he never returned, dying of fever in Babylon, B.C. 323. His family having become extinct, his generals divided his dominions among themselves, and Athens was finally reduced to subjection by Demetrius, the son of Antigonos, king of Macedon, B.C. 293.

Although Athens had never been able to recover her autonomy, and this long period of calamities had inflicted much injury on her manufactures and commerce, a revival of both had taken place about the middle of the fourth century, and Attic industry and art arrived at their climax about B.C. 350.

The impulse given to the vase decorator in the previous century by the works of the sculptor Pheidias and the painter Polygnotos, had been followed by a like influence exercised by the works of the sculptor Praxiteles and the painters Parrhasios and Zeuxis; these artists were noted for perfection in drawing, close imitation of nature, and careful attention to details, whilst abandoning the pure and severe treatment, as well as lofty ideas of their predecessors,

and giving a preference to subjects in which Aphrodite and Eros were introduced. Hellenic culture had meantime spread beyond the boundaries of Greece, and the Ceramic Art was actively carried on, not only in the Grecian colonies of Asia Minor and the north of Africa, but more especially in the southern states of Italy. Although the decline had commenced in Athens, and continued until the third century before Christ, numerous fine Attic vases belong to this period, some of which are found in the Crimea and in the Greek cities of Africa, as well as in Italy.

Besides Corinth and Athens, the cities of Thebes and Tanagra in Bœotia had their Ceramic fabrics. The clay in these districts was of a dull pale red colour, and the substance of the vases was thicker and heavier than those of Athens. The black glaze on them was also often neglected in the baking, and the designs carelessly executed. The favourite subjects were Dionysiac scenes; Dionysos with his consort Ariadne, Nymphs, Satyrs, and Sileni.

In Italy Hellenic influence on the native potteries may be traced as early as the sixth century. The panels within which the principal subject had been introduced were however abandoned, and scenes which included a great number of figures covered the whole body of the vase; a kind of conventional perspective was also attempted by figures supposed to be in the distance being placed above those in the foreground, though of the same size, whilst lines were traced marking the ground, or different planes of the composition. The artist now returned to a lavish use of white paste, both in females and in the decorations, and colours, red, yellow, purple, and crimson were

laid on the black glaze to give greater richness and brilliancy to the ornaments. The figures were no longer only drawn in profile, but in front or three-quarters.

Vases of black or red ware are found in tombs belonging to cities in Italy which flourished before the foundation of Rome, B.C. 700; and black vases of a very early date have been discovered in the north of the peninsula. Vases in the centre and south of Italy are, however, of a much later period, and alone have any claim to artistic merit. Wherever Greek colonists had introduced Greek art, or where Grecian commerce had imported Attic vases, Hellenic influence may be traced, and genuine Attic vases have been found amidst the ruins of ancient Italian cities, and been recognized as the work of well-known Athenian potters.

Italy had been peopled by various races, the most conspicuous being that of the Etruscans in the centre of the Peninsula, the remains of whose works, whether in gold, jewellery, bronze statues, or earthenware vases, prove them to have attained an advanced stage of civilization. Their works are characterized by Asiatic luxury rather than Greek refinement, and the subjects on their vases, though sometimes taken from Greek legends, refer chiefly to their religious belief in future rewards and punishments, or the farewells of the dead; monstrous demons dispute the possession of the soul, and are prepared to carry it to the lower regions. Their method of painting their vases also differed from the Greek; after covering the clay with a pale-coloured paste, they added a dark glaze on which they traced the design with a blunt instrument so as not to pierce

the glaze, and finally painted the figures or decorations with an opaque red colour. As the Etruscan potter's work was chiefly carried on by slaves, it is needless to expect from them either originality of design or careful execution. Besides painted vases, the Etruscans made others in a black clay, decorating them with patterns and figures moulded in relief or with fluting. Some of these vases are of a fine material, and have a brilliant surface; again, vases of the soapy red clay of Arezzo, which were highly valued by the Romans, are ornamented with carefully executed arabesques and flowers in relief, whilst the clay itself takes a lustrous polish.

But it was in the southern states of Italy, called Magna Grecia, from the number of Greek colonies, that the Ceramic Art chiefly flourished in the fifth and fourth centuries before Christ. The art, first imported from Corinth, had gradually become naturalized, whilst Athenian influence was soon apparent in Italian works. The vases of Tarentum being chiefly intended for ornament, or for the tombs of the wealthier citizens, were, in general, of great size. In cities where luxury and splendour were the chief aims of life, the simplicity, purity of composition, and the careful drawing of the Greek were replaced by the desire to produce general effect, wealth of ornament, rich costumes, and dramatic or sensational scenes. Tarentum reached its highest prosperity B.C. 400–365. The vases are generally in complicated forms, and covered with a superfluity of decoration; but the designs are frequently very beautiful though the work is careless. Facility of hand, so remarkable in the Italian, led to a desire for quantity rather than quality, and the aim at

picturesque effect rather than perfect finish. A new kind of decoration was introduced in scrolls from leaves, or tendrils, studied chiefly in the acanthus plant, which were twined over the whole surface of the vase; also large female heads, painted white, and emerging from the midst of flowers. The most usual vases are the Crater and Amphora, on which the handles are frequently curved in massive volutes and adorned with masks or medallions, and terminate in a swan's head; a wreath of laurel or olive is generally painted under the lip. When the central group relates to the dead on a funeral vase, a temple or shrine, called a heroön, supported by columns, is represented with statuary within.

Besides Tarentum the art of pottery was carried on in other provinces of southern Italy; Apulia, Campania, and Lucania. In Apulia, on the south-eastern coast, imitations of Greek models and legends were imported from Tarentum. The scenery and rich or elaborate costumes were borrowed from the stage, and many of the subjects were taken from the writings of the celebrated Greek dramatic author, Euripides, whose plays, as well as theatrical amusements in general, were favourites with the public. The vases of Campania, on the south-west of Italy, were in most repute after those of Apulia. The same facility in drawing is displayed with a neglect of careful finish; the same use of pastes in white and gay colours; but the Campanian vase painters adhered more closely to Hellenic style; their compositions are more sober, less overloaded with ornament, and the picturesque was kept subordinate and within certain limits. In Lucania, the southernmost province

of Italy, now the Basilicata, where the clay was of a dull red colour, white paste was abundantly used, and the details were traced in light yellow. The most common vases are Amphoræ with funereal subjects, Hydriæ, and Lekythi. Their chief peculiarity is in the costumes, the men being represented in high plumed helmets, described by Roman historians, as worn by Samnite warriors, and the women in the usual dress of the Lucanian peasants of the present day. Although most of these vases are even less carefully finished than those of Apulia and Campania, there is in them an interesting mixture of Greek technique and Italian feeling. Females at their toilet, the goddess Aphrodite, as well as Eros, are among the favourite subjects.

The signatures of artists are rarely found on these Italian vases. Among those who have inscribed their name, or are known from contemporary writers, we find Lasimos of Apulia, noted for florid work; and Assteas and Python, also from Apulia, of nearly identical style, although Assteas is the most renowned of the two. These vase painters form the link between the best period of Attic vases and the purely native Italian fabric.

Representations of the legendary hero Theseus are rarely found, and but few subjects from the legends of Herakles, except those which relate to his apotheosis or ascent to Mount Olympos, conducted by Athena, or his marriage with his celestial bride, Hebe, the goddess of youth. The principal subjects on Italian vases are the combats of the Greeks with the Trojans, the Amazons, or Centaurs, the funereal rites of Patroclos the friend of Achilles, the expedition of

the Argonauts, or funereal scenes, connected with the worship of Dionysos and his consort Ariadne. The frequent introduction of Eros is a peculiar feature of this late period. Representations of subjects taken from buffoonery, or a pantomime called Phlyax, which was much in vogue in the south of Italy, especially in Tarentum, were frequent; these were probably the origin of our own clown, pantaloon, and harlequin, which in later times were all borrowed from the cities of Italy.

The subjects on funereal vases, besides offerings at a tomb, are often scenes in Hades, or the lower world; Pluto and Persephone, or Orpheus seeking his lost wife Eurydice. The three-headed dog, Cerberos, appears, and Persephone returning to earth, symbolical of spring.

The early attempt at perspective in landscape is exhibited on a very fine Crater from Orvieto, in the seventh Vase-room of the Louvre. On one side the Argonauts are represented preparing to start on their voyage in quest of the golden fleece; on the other side Apollo and Artemis, two very beautiful figures, stand on Mount Sipylus in Asia Minor, and are accomplishing the vengeance of their mother, who had been offended by the boast of Niobe, that her children were more in number and beauty than those of Leto. The sons and daughters of Niobe are scattered over the hilly landscape, some are expiring, pierced by the arrows of Apollo and Artemis, and have fallen behind a rocky projection of the mountain, where only half the body of one of the youths is seen. The various heights of the land are described by a clear outline. The composition unites the feeling for the picturesque with the severer treatment of an earlier period.

A very fine Panathenaic vase in the centre of a vase room facing the Seine, is an example of the treatment of a number of figures covering the whole surface, and belongs to a late but good period. The subject is the favourite one of the Giganto machia, or combat of the gods and the giants, and includes forty-seven figures. Zeus, with his sceptre in one hand and his thunderbolt in the other, is about to strike down a young giant, who, raising his left arm which is wrapt in a panther's hide, endeavours to parry the blow. Nike drives the chariot of Zeus, drawn by four horses alternate white and red. Dionysos stands on a chariot drawn by panthers, and starts in an opposite direction. Poseidon is mounted on a white charger; Apollo, holding his bow, brandishes a torch; Ares and Aphrodite are in another chariot, with Eros kneeling on the back of one of the horses. Artemis is clad in a richly-embroidered garment, and on her feet are the winged sandals of Hermes; like Apollo, she is armed with a bow and torch, and mingles in the fight. Athena carries her spear. Herakles has laid aside his club and draws his bow; he is in a kneeling posture precisely as he is represented on the coins of the island of Thasos in the Archipelago. Hermes, his petasos slung on his shoulder, is armed with a short sword; Demeter and Persephone follow, with the Dioscuri, Castor, and Pollux; and strangely enough an Amazon is also engaged in the battle.

In the centre of a further vase-room on this side of the Museum, are a series of large Italian vases from Magna Grecia, dating B.C. 400–B.C. 300, whilst the Wall Cases of this room contain chiefly examples of Lucanian vases.

A Crater from Apulia has on it a representation of the death of Archemoros, a subject already described on a beautiful vase in the British Museum (see page 85). The painting on this Crater is by Lasimos; on the neck is a female head between Erotes. The body of this vase is divided by a band; on the upper part Eos (Aurora) is driving a two-horse chariot; on the lower part the child Archemoros is on his nurse's knees; he has been already strangled by the serpent in the valley of Nemea. The signature of the artist Lasimos is inscribed on the vase.

Further on in this series of vases is an Oinochoe with a beautiful representation of Boreas (the north wind) carrying off Orithyia (see Appendix A). The young maiden struggles in his grasp; her transparent drapery, spangled with stars, shows her slender figure in contrast with that of Boreas, who with powerful outspread wings, is flying through the air. The subject seems to have been suggested by some more ancient composition, since the whole idea of the group is Attic, whilst the surrounding decoration is in the rich and florid style of Tarentum. Part of the Oinochoe is covered with leaves springing from the acanthus plant, and tendrils which bend in graceful forms. Beyond this Oinochoe is an Oxybaphon or Bell crater, upon which is a subject taken from a play by the dramatic poet Æschylus. Orestes, after the murder of his mother Clytæmnestra, is pursued by the Erinnys, or Furies, until he found shelter in the temple of Apollo at Delphi. He is here seen seated on the altar or omphalos, the stone supposed by the Greeks to mark the centre of the earth. He is in an attitude of despair, and still holds his bloody sword. Before him are two of the

Erinnys, who have fallen asleep from the exhaustion of the pursuit, but the shade of Clytæmnestra rises to awaken them. The third sister appears below. Apollo is behind Orestes, holding over him the young pig, whose expiatory blood descends on the fugitive. Artemis, a spectator of the scene, is behind Apollo; she carries two javelins. This vase is supposed to date between B.C. 500–B.C. 400.

At the end of this series of vases is a small Bell-crater signed by the vase painter Assteas. The subject represented on it is Cadmus killing a serpent or dragon. Cadmus had been enjoined by the oracle of Apollo at Delphi to build a city, the site of which would be indicated to him by following a cow, which he was about to sacrifice to the goddess Athena. Water being needed for the sacrifice, he sent to procure it from a neighbouring well belonging to the god of war Ares, but the well was guarded by a monstrous serpent, or dragon, which Cadmus, however, slew, and by the advice of Athena sowed its teeth in the ground, from which armed men started up, and became the progenitors of the Theban people. Cadmus was the founder of the city of Thebes in Bœotia, and the acropolis, or citadel, was called after him—the Cadmea. This ancient legend also forms the subject on a beautiful early Corinthian cup in the window Case of the room in the Louvre containing Corinthian vases.

VASES OF THE FOURTH PERIOD IN THE BRITISH MUSEUM

Numerous fine examples of Italian Greek vases are exhibited in the fourth Vase Room of the British Museum.

Within Cases 6–7 is a Crater, F 166, in the Lucanian style, having on it the same subject described on a vase in the Louvre, namely: Orestes taking refuge in the temple at Delphi when pursued by the Erinnys, or Furies, after the murder of his mother Clytæmnestra. The temple is indicated by an Ionic column; Orestes rests one knee on the stone (the omphalos), his sword in his hand, and his cap fallen back in the hurry of his flight; Apollo is sprinkling him with the expiatory blood, which he squeezes from between two laurel leaves. On the reverse of this vase are youths conversing.

A Crater, F 56, in Case 11 is in the Athenian style. It has a beautiful representation of Dionysos as a youth, crowned with a wreath, which is painted white; he is seated with his mantle thrown over his knees, and holds his thyrsos in one hand, and in the other a Cantharos, into which a Satyr is pouring wine from a Prochoos. Both the Cantharos and Prochoos are painted white. On the reverse are again youths conversing.

Case 12, a Pelike from Apulia, F 314, has a toilet scene: a female is seated, her feet resting on a stool; she holds an ornamented mirror and a casket, whilst looking back at a youth who leans

on a staff, and has in his hands a small Aryballos tied by a string and a strigil; this instrument was used to scrape off the oil with which it was customary for the Greek to anoint himself after the bath. Above this group are two beautiful Erotes sustaining a delicate branch of foliage. On the reverse of the vase a female is seen presenting a casket to a youth, a fruit tree behind them, and ribbons with a wreath are on a rock, and a myrtle plant between the figures; lines indicate the ground; Eros hovers above the youth. This vase is a good example of the style of decoration in a late period.

A Hydria, F 155, in Case 13 is by the vase painter Assteas, and the subject is taken from a tragedy by the Greek dramatist Euripides. Although the drawing is wanting in refinement, the figures are full of life, and the story is well told. Agrios, a man who had committed a murder, has been bound and placed on an altar for execution; his head is sunk between his knees, his name is inscribed above. Beneath the altar rises the Erinnys, or Fury, the avenging spirit, a black figure with white wings, and snakes coiled round her head and arms; Œneus, an aged king of Ætolia in Greece, is about to inflict punishment, and stretches out his hand towards the culprit; his consort Peribœa has her arm on his shoulder; Diomedes, the grandson of Œneus, and one of the Grecian heroes of the Trojan war, who has come to the assistance of his grandfather, faces him.

In the Cases which follow are sepulchral vases; a heroön, temple, or shrine of white marble is represented on the centre of each, and within the heroön are single statues, or groups, of the deceased, whilst on either side friends bring offerings.

A Crater, F 149, in Case 18 is signed by the potter and vase painter Python, though in the style of his master Assteas. The subject of the decoration is taken from another play of Euripides, the apotheosis, or deification, of Alcmena the mother of Herakles. Alcmena is seated on a pyre, constructed of logs of wood, to which her husband Amphitryon is setting fire, intending to burn her alive, in revenge for her having boasted that Zeus was the father of her son Herakles; Amphitryon and his friend Antenor carry torches, but Antenor starts back as Zeus, in answer to the appeal of Alcmena, who raises her hand to heaven, is sending down rain to quench the fire; a purple and white rainbow is over the altar, and two thunderbolts which Zeus has hurled at Amphitryon are below; Zeus is on one side above, and facing him Eos (the dawn) holding a mirror; between them lower down are two of the Hyades, or Pleiades, the Nymphs of rain, who pour from vases torrents upon the pyre (see Appendix A). Over each figure the name is inscribed. On the reverse of the vase are represented Dionysos, a Mænad, a Satyr, and a youth. Beside this Hydria is a small Amphora, on which the same subject is painted, though by an inferior artist; Amphitryon holds two torches, and Alcmena, seated on the altar, throws up both her arms; a red, white, and black rainbow is above; the Hyades pour down water.

The Cases from 20–23 contain again sepulchral vases in the Apulian style. The Crater F 283 is decorated with ivy leaves and lions round the neck. On the handles, which terminate in the heads of swans, are small bacchanalian figures in relief, painted white and red; within the heroön or shrine there is the

statue of a youth dipping his hand into a large basin; three Phialæ hang on the wall; friends bring offerings. The same subject, a monument and friends with offerings, is on the other side of the vase. The compositions and drawing are extremely graceful.

In Case 27 are singular plates from Campania, probably for fish, or to be hung as votive offerings in the temple of Poseidon in some seaport town. They have a hollow in the centre and fish around.

A Hydria, also Campanian, F 220, in Case 28, has on it a female weighing diminutive Erotes in a balance; the right scale descends; a youth leaning on a staff watches the scales. Under each handle is a large female head wearing an embroidered cap.

Cases 37–40, a Lekyth, F 579, in the Apulian style. A winged Eros with female headdress and bracelet, is playing at cottabos, the favourite game imported from Sicily into Italy and Greece. The player had to throw wine from a goblet into a metal bowl, and while so doing think of his mistress or pronounce her name; according to the sound of the wine striking the bowl he was supposed to ascertain how far his affection was returned. The game required sleight of hand, and was played in various ways. Eros is here adjusting a rod on which the goblet containing the wine is to be placed, and by drawing a cord it would turn over, and allow the wine to fall into the bowl.

In Case 44 is a singular little Phial, F 542. The subject is Ganymede, the cupbearer of Zeus, or a young huntsman. He is seated and holds two spears; his dog is behind him. The peculiarity of the design on this cup, which is as late as B.C. 250, consists not

only in the outline of the figure being incised, but the shades being produced by hatching, as in a modern engraving. The style is that of the mural paintings at Pompeii; part of the red and white colour has fallen off.

Cases 48-49. A large Kelebe in the Lucanian style, F 174, has a very graceful figure of a female pouring wine from a Nestoris, or four-handled Amphora (see illustration 6), into a cup held by a young warrior who stands beside his horse; another young warrior with long hair, holds his spear and rests one hand on his shield, which has the device of a star. The composition and drawing is simple and very beautiful, and the costume of the female as well as the armour of the youths are such as were peculiar to Lucania, as already mentioned (p. 105). On the reverse of the vase four youths are represented engaged in athletic sports.

Two very fine large Apulian Amphoræ are in Cases 54–55. The Amphora F 331 has a broad band of vine leaves round the body of the vase. The subject on the upper half is from a play by Euripides. Œnomaus, king of Elis in the Peloponnesos, is meeting the hero Pelops (see Appendix A). Pelops has come to demand the hand of Hippodameia, the daughter of Œnomaus, in marriage. She was only to be won by a successful candidate in a chariot race from Elis to Corinth. Œnomaus and Pelops are here represented on either side of an altar; Œnomaus as an elderly man bearded, and in full armour; and Pelops, as a youthful but dignified figure standing in an easy attitude. Behind Pelops is an aged female, Sterope, the wife of Œnomaus; she holds a palm fan, and leads her daughter Hippodameia, who is richly attired, wearing a tiara, necklace, and bracelets. Beyond Œnomaus is

his charioteer Myrtilos, who, bribed by Pelops, betrayed his master in the race; he is moving stealthily away, but looks back; he has the victor's crown of leaves in his hand; beyond him, Aphrodite is seated holding a wheel by a string, possibly signifying the turn of fortune when Pelops shall conquer Œnomaus; she raises two fingers to Eros, who is hovering above. Behind the altar a youthful head with closed eyes is incised; another head, wearing a Phrygian or Trojan cap, is between Sterope and Hippodameia; perhaps representing the previous suitors who have lost the race and been put to death by the order of Œnomaus. On the lower part is an offering at a tomb. The reverse of this vase has another funereal subject; the bird called the wryneck is flying above a youth who is near a monument; this bird, from its peculiar cry, was supposed to draw the human soul after it; other youths and females are seated or standing with vases, fruit, and other offerings.

The Amphora F 332 has on the shoulder a head of Hera; a meander pattern encircles the body of the vase. On the upper part Persephone is represented about to leave Hades and return to the upper world. Pluto is seated on a throne painted white, his feet resting on a footstool, a Phial in one hand, and in the other a sceptre crowned by an eagle with expanded wings; Persephone is standing before him; she holds a wreath, and leans on a candelabra with six branches; she wears a white tiara, necklace, and bracelets; a large mirror has fallen at her feet; Hermes is on the right of Pluto, and waits to conduct Persephone to earth; he extends two fingers towards Pluto as if addressing him. To the left Aphrodite is seated; she

wears a richly embroidered garment, double necklace, earrings, and bracelets, and has white sandals; in her hand is an open casket and a white ball hanging from a string; her parasol is also painted white. On the lower part of this vase is a toilet scene with Eros seated on a rock. On the upper part of the reverse, Eros is again represented on a rock with a Phial containing three sprigs of myrtle in one of his hands, in the other a wreath; a female is behind him. On the lower part are offerings at a tomb.

Cases 64–65, an Apulian crater, F 274, on which Artemis is represented mounted on a deer and carrying two spears. She is riding at a rapid pace, her hair floating in the wind; a female attendant with a blazing torch runs in front, and a youthful Satyr carrying a thyrsos follows; the ground is indicated by dots and a plant. On the reverse a Mænad with thyrsos and Phial faces a young Satyr, who is seated also holding a thyrsos and has a lighted torch.

In Case 66 is a Crater, F 479, of Etruscan manufacture, though in imitation of Athenian work. The subject on it is the same as on an Etruscan vase found recently at Orvieto, and now in the Etruscan Museum at Florence. Herakles and his brother Iphicles as children; Herakles is strangling two serpents, which had entered the chamber where they were sleeping. Athena approaches, holding by the wings a dove, the usual offering after child-birth; beside her, on a higher level (representing distance), is an aged female, probably the nurse; she stoops to caress Iphicles, who is in terror; above Athena is Dionysos, and facing the nurse, Apollo, seated, and holding a sceptre and a branch of laurel; to the left

is Hermes, also seated; Artemis stands before him; Zeus, enthroned above, is contemplating the scene; Alcmena, the mother of Herakles, is beside him: she points to the child; Erotes are near them, one holding a Phial, the other a fillet; at the further extremities of the composition are Mænads, with palm fans and fillets. The subject was probably a copy from some well-known painting; on the reverse are Dionysos, Ariadne, Satyrs, and Mænads.

A Crater in the Apulian style, F 270, in Cases 66, 67, has a subject relating to the religious belief in the island of Samothrace, and is a copy from a picture by the celebrated Greek artist Zeuxis. Orpheus is leaning on a staff, and holding back Cerberos, the three-headed dog which guarded the entrance to Hades, and is painted white with purple collars; behind Orpheus is his wife Eurydice, whom he had come to seek; a tall tree is in front of Orpheus. To the left of the tree a youth holding two spears reaches out one hand to take the lyre of Orpheus, who is supposed to be initiating him in the mysteries of Samothrace. The pedagogue or tutor and guardian of the youth follows; above them Pan, the god of Nature, advances towards Hermes, who is seated and caressing a dog, which, like Cerberos, is painted white with a purple collar. To the right above Orpheus, Aphrodite seated, holds a swan by the wings, and Eros faces her; on the reverse of the vase, Dionysos with a Phial in his hand, into which a female pours wine from a Prochoos, whilst holding a Situla or pail in the other, from which a leafy branch protrudes; behind Dionysos there is another large Situla; Eros hovers above.

In Case 70 a Crater, F 59, has a representation of the Lampadedromia or torch race from the Ceramic quarter to the Acropolis during the Panathenaic festival (see Second Period, p. 18).

In the centre of this room on Pedestal I. is a Panathenaic Amphora, dating B.C. 336. Athena is represented between two columns, on one of which is inscribed in Greek, "He gained the prize from Athens." On the reverse of the vase is the armed race of hoplites, the foot soldiers of Athens.

On Pedestal II. is another Panathenaic Amphora, also with the date B.C. 336. Athena is in the same attitude. On one of the columns is an image of the goddess holding an olive branch, on which is perched her favourite bird the owl; down the shaft of this column is inscribed the name of the chief magistrate then ruling in Athens; on the other column is a little image of Triptolemos. The reverse has a representation of boxers with the cestus or thongs of leather around their hands.

Pedestal III. has a Crater, E 467, executed in a fine style, though belonging to a late period of the art. The body of the vase is divided by a band with mœanders. On the upper part is the creation of Pandora (see Appendix A). Athena has laid aside her helmet, and is bringing a wreath to Pandora, who stands motionless, as if she had not yet received the gift of life; other gods bring their offerings: Poseidon, carrying his trident, follows Athena; Zeus is seated on a throne, and has his thunderbolt as well as sceptre; next to him is Iris, a youthful figure with short hair, having wings on her shoulders and feet, and holding the caduceus or wand of Hermes; to the

right of Pandora Ares approaches her, but looks back at Hermes; and beyond Hermes is Hera, who wears a garment with long sleeves and an embroidered mantle. Below the band dividing the subjects on this vase, is a chorus of Satyrs, and a youth playing the double flute, to the music of which, actors, dressed as Satyrs, are dancing. On the reverse, girls are represented also dancing to the music of the double flute played by a youth, whilst an aged man stands between two of the girls. On the lower half of the vase Satyrs are represented at play; one is holding a large ball, which he is about to throw; two others bend forward, their hands resting on their knees, and on their shoulders are two of their comrades, who are preparing to catch the ball; a boy Satyr has a hoop; and a Mænad, wearing a long garment and panther's skin, raises one hand, whilst holding a thyrsos in the other.

On Pedestal IV. is a Crater, F 159, in the Lucanian style, with a most beautiful representation of the story of Iphigeneia. Beneath the lip of the vase are vine leaves and clusters of grapes, and round the neck olive leaves, with two griffins; on the handles are medallions of heads in relief painted white. The chief of men (as Agamemnon was called) was told that a favourable wind to carry the Greeks to Troy could only be procured by the sacrifice of his daughter Iphigeneia (see Appendix B). Agamemnon, or possibly the priest Calchas, is here represented standing by the altar and facing Iphigeneia, whilst about to pour a libation from a Phial on the head of the victim; a hind, the substitute for the maiden sent by the goddess Artemis, in whose

temple Iphigeneia was a priestess, is beside her, and the goddess herself follows, prepared to carry her away. Behind Agamemnon (or Calchas) a youth, with his foot raised on a step, is leaning forward, and holds the offerings: an Oinochoe of wine and Phial, on which fruit is placed; a female beckons to him; Apollo, seated, has a branch of laurel in his hand. The subject is probably a copy from some well-known picture: on the reverse, a youth is seated on his mantle, whilst a female offers him a Phial; another youth and a female holding a mirror, complete the group.

On Table Case B are several Panathenaic Amphoræ with the dates inscribed when they were bestowed as prizes, as well as the names of the chief magistrates and the motto "From Athens to the athletes." On the reverse of each vase are represented wrestling, racing, &c.; within the case are several Rhytons, with heads of animals, others with female heads, and a beautiful jug in the form and with the colour of a dove. Several of the vases are in the form of caricatures of men.

Pedestals V. and VI. have Panathenaic vases.

An Amphora, with cover in the Lucanian style, F 184, on Pedestal VII., with the date B.C. 300, has a fine representation of Europa on a bull, which is swimming across the sea. Zeus, metamorphosed into a bull, is carrying away the Phœnician princess (see Appendix A). The sea is described by a dolphin and other fish, and the bottom of the sea indicated by rocks, on which are sea urchins and weeds. Eros hovers above, and to the left a male figure with laurel wreath and embroidered mantle, stands on the shore; possibly Agenor the son of Poseidon and father of

Europa. On the reverse of the vase are athletes, and under each handle is a tree.

The Crater F 277 on Pedestal VIII. is in the Apulian style; it has volute handles, and on the neck is the head of a nymph, Aura, who was an attendant on Artemis; the head is resting on the calyx of a flower amidst tendrils and blossoms; the name "Aura" is inscribed above. On the body of the vase Pluto is carrying off Persephone; he is driving his chariot at full speed, but turns to look at his captive, who is seated at his side; she draws her mantle over her face as a veil; Hermes is beside Persephone. In advance of the chariot Hecate is running; she wears a short embroidered garment with girdle and cross belt decorated with silver studs, also a tiara, necklace, and bracelets, whilst her head is adorned by a radiated circle, and she carries a lighted torch with four branches. Below Hecate is a small image of a heroön; to the left a hind is springing; lines traced in white dots and plants indicate the ground; above are two stars with eight rays. On the reverse of the vase is a combat between Centaurs and Lapithæ.

In Table Case D is a small and beautiful Amphora, F 148, in the Athenian style. Herakles is supporting the heavens to relieve Atlas, whom he has persuaded to undertake for him the dangerous task of stealing the golden apples in the garden of the Hesperides. Herakles is in front face with his lion's skin drawn over his head, and, resting on his shoulders, the heavens, represented as a hemisphere, with crescent moon and stars. On the reverse of the vase, Atlas is seen advancing towards the tree in the garden of the Hesperides; a dragon or serpent with two heads is coiled round the stem; one head

with the crest raised and protruding tongue threatens Atlas, whilst the other head is turned towards a Nymph, who extends her hand caressingly.

A Nestoris, F 176, in the Lucanian style, has Actæon torn to pieces by his hounds. Actæon, with long dishevelled hair, resting one knee on a rock, looks down at his assailants, two of which seize on him; blood flows from his wounds. To the left is Artemis, who urges on the hounds to avenge the injury she is supposed to have received from Actæon (see Appendix A). In the background is part of the stem of a tree covered with ivy, and in the foreground plants and flowers. On the reverse is a warrior departing; Actæon is represented again, reclining on a rock, his hand behind his head, his elbow on a monument, a dog fawning on him; to the left of the group a youth and female; below are figures running, a Nymph with a Situla and flat basket, Eros with a dish of fruit, perhaps signifying the offerings at the tomb of the young huntsman; Nike holds a wreath and Phial, and beneath the handle of the vase are youths and females.

F 178, another large Nestoris in the Lucanian style. The apotheosis of Herakles, who is represented young, and carrying his club and bow; on one side Hermes, and following him, Nike, with a laurel branch in her hand; Athena is holding her helmet, and carries also her shield and spear. On the reverse of the vase is a spirited combat between two warriors, whilst a winged Nike has the wreath with which to crown the victor; a male figure has another wreath; in the distance a Satyr is looking on behind a heap of stones.

On Pedestal X. a Crater, F 279, placed on a bronze stand; the style is Apulian. On the neck of the vase are two female heads. The subject treated is the death of Hippolytos, who is driving a four-horse chariot at full speed, two of the horses are white and two yellow; he holds a goad to urge them on; a bull painted white, rises from the sea (see Appendix A). Behind Hippolytos an aged man, his pedagogue or tutor, extends his arm as if to arrest him in his headlong course, and at the horses' heads is one of the Erinnys, or Furies, with floating hair, in which snakes are entwined; she carries a blazing torch and seizes the mane of the leader, as if to hurry Hippolytos to destruction; the gods above, are spectators of the scene; Pan is on the left, one hand resting on a rock, whilst with the other he holds his syrinx or Pan-pipe. Facing him are Apollo and Athena; Aphrodite seated, looks back at Athena, whilst she has one of her arms round a winged Eros, who, as well as Aphrodite, wears necklace and bracelets. Facing Aphrodite is Poseidon, who had sent the monster from the sea to destroy Hippolytos; flowers and stones indicate the land below, and above are stars. This subject is a copy from a picture by a well-known Greek artist Philostratos. On the reverse are offerings at a tomb.

Pedestal XI. has another Apulian crater, F 271. The subject on this vase was probably suggested by a tragedy of the dramatist Euripides about B.C. 400. Lycurgos, a king in Thrace, had persecuted the worshippers of Dionysos, and as a punishment was visited by madness, during which he killed his wife and sons (see Appendix A). He is here represented with shaggy hair and beard, wearing a cap made

of a panther's skin, and brandishing an axe; he is seizing his wife by the hair, who, fallen to the ground, is trying with both hands to thrust him away. To the left a youth is raising himself on one hand, as if to upbraid his father, whilst lifting the other to his head, in an attitude of despair. Behind him is the pedagogue, or tutor, an old man with white hair and beard; to the right are a man and woman in Thracian costume, who are bearing off a dead youth; they look back in sorrow at Lycurgos. The head of the youth has fallen back, his arm hangs down, and blood flows from a wound in his breast. Above (probably intended to represent the background of the scene) is an altar on which a sacrifice is burning; Apollo, seated on an eminence, is looking on; Hermes stands, one foot on a rock, and faces Apollo; to the left one of the Erinnys, or Furies, with snakes coiled round her arms, is flying downwards, and behind her is a circlet with three rays of unknown meaning; a Hydria has fallen to the ground; beyond Apollo, Ares is seated looking sorrowfully at the group below; and, facing him, is a female with her hands extended imploringly to the god. On the reverse of the vase Pelops is represented preparing for the chariot race, which Myrtilos, the charioteer of Œnomaus, enabled him to win (see Appendix A); Hippodameia stretches out her arm towards him, whilst her mother, Sterope, lays a hand on her shoulder; to the right Myrtilos prepares to depart, but turns to look at Pelops; Eros, seated above, presents a wreath to Aphrodite; whilst a Nymph, also seated, is looking into an ornamented casket; Pan, a youthful figure having short horns on his head and wearing a garland of reeds, faces Aphrodite.

On Table Case E are several large Amphoræ. The Panathenaic Amphora, 605, an early Athenian fabric, has, as usual, Athena between columns; but on her shield is a more than usually interesting device in the representation of the two celebrated republican heroes of Athens, Harmodios and Aristogeiton. These youths had conspired to assassinate Hippias, the son of Peisistratos (see p. 56), the tyrant of Athens. During the Panathenaic festival they succeeded in killing Hipparchus, the brother of the tyrant, but failed in their attempt against Hippias, who, accordingly, condemned them to a cruel death. After the expulsion of Hippias the statues of Harmodios and Aristogeiton were executed by the most renowned sculptors, Critias and Nesiotes, and were set up in Athens. The small figures on the shield of Athena on this vase are supposed to be copied from the famous group, which has long perished. On the reverse are athletes with a master of gymnastics or trainer.

On Pedestal XII. is an Apulian Crater, F 278. Fine medallions with the heads of Gorgons are on the handles, which terminate in swans; below the Gorgons are winged females holding plants with flowers and tendrils. On the neck is a female head painted white, as well as Eros holding a wreath and ribbons; on the other side of the neck, a combat of Greeks and Amazons. The body of the vase is divided by a band with a rich pattern. The subjects, both above and below, are taken from the story of the capture of Troy. On the upper division Agamemnon is represented seizing Cassandra, the prophetic daughter of King Priam, as his prize; she has fallen at the feet of the statue

of Athena, to whom she appeals with outstretched arms; to the right of the statue a Trojan female, wearing the Phrygian or Asiatic head-dress and holding two spears, is escaping; she looks back and beckons; beyond her, King Menelaos of Sparta is recovering his wife, the beautiful Helen, whose elopement with Paris had occasioned the war. Menelaos appears intent on putting her to death, but Helen escapes whilst looking back at him; she is richly attired, and holding out one hand towards Menelaos, she grasps with the other the statue of Aphrodite, to whom she is appealing for protection. The statues of Athena and Aphrodite are on the same base. To the extreme left a Trojan female stands beside the aged Queen Hecuba, who raises her arm to ward off the blow aimed at her by a Greek; another female defends the queen with an axe. On the lower division of the vase is represented the death of King Priam. In the centre is the statue of Zeus; Priam is kneeling at its base, and endeavours to thrust away Neoptolemos (Pyrrhus), the son of Achilles, who is thus revenging the death of his father. On the extreme right a Trojan female with two spears in her hand advances and beckons; a group of divinities on Mount Olympos are seated above; Athena, the protectress of the Greeks, offers a helmet to Apollo; next to him is Artemis, wearing the Phrygian head-gear of the Trojans; she reaches her hand to a hound which is fawning on Ganymede, who leans against a tree. Zeus and Hera come next, and Hermes is on the extreme left. The subject of this scene is taken from a play by Euripides, and the accessories are copied from the stage. On the reverse of the vase Pelops and Œnomaus are meeting before the statue of Zeus;

to the left Hecate is seen holding a torch with four branches, and beyond her Herakles is seated on the skin of the Nemean lion; a pigeon is perched on the stem of a tree behind him. On the right another youthful hero is seated, looking back; and behind him again pigeons fastened by a string to the stem of a tree are fluttering.

On Pedestal XIII. a Lucanian Crater with volute handles, having medallions of heads with rams' horns painted white; on the neck Dionysos is moving rapidly along and looking back; on either side of him a Mænad. The subject on the body of the vase is again taken from the story of the taking of Troy. Cassandra is seated before the altar of Athena; Agamemnon, who has laid aside his shield (on which is the device of a four-spoked wheel painted white on black), is about to seize on her; beneath the altar is the Prochoos from which she has vainly poured a libation to the goddess; to the left, is Cassandra's sister Polyxena, who has fallen at the feet of the statue; Odysseus stretches out his hand towards her; Queen Hecuba, with white hair and eyebrows marking her age, is retreating, but looks back terrified; above her a line traced by dots indicates a distant eminence, on which are seen the aged Anchises of the same family as King Priam, escaping with his little grandson Ascanius, the son of Æneas, and the supposed ancestor of the Roman people; the child looks up wonderingly at his grandfather, who, with tottering steps, and leaning on a staff, leads him away. A tree laden with fruit divides this group from the rest of the subject. Beyond the tree is a beautiful representation of Athena seated; she has laid aside her helmet, her hair is confined in a double fillet, and she

has earrings, necklace, and bracelet, and wears a long garment; her ægis is spotted white and bordered with snakes; the protectress of the Greeks, she appears unmoved by the sufferings of the Trojans, and rests triumphant at the conclusion of the war; an Ionic column behind her representing the temple is decorated with beads. On the reverse of the vase is the departure of a warrior; above this group is a window with a double shutter.

An Apulian Crater, F 272, on Pedestal XIV., is also divided by a band. The subject on the upper division is of uncertain meaning; the scene on the lower division is taken from a legend relating to the marriage of Perithoos, king of the Lapithæ in Thessaly. The Centaurs of Thrace were invited to the wedding, and, when intoxicated, one of them attempted to seize on the bride, Laodameia, who was rescued by the bridegroom, assisted by his friend the Athenian hero, Theseus. Perithoos is here advancing to seize the Centaur with both arms, and behind him a female attendant of Laodameia retreats, extending her hands, to express wonder and terror; Theseus is on the right, and threatens the Centaur with his club, whilst a second female is retreating. Below the Centaur is a Situla, or wine pail, which has fallen during the disturbance of the feast. Laodameia has just risen from her chair or throne; she has long hair, and wears a tiara, a necklace in three rows, and a long embroidered garment. On the reverse Dionysos is represented seated, his arm resting on a purple cushion, a Cantharos in his hand; a female, probably his consort Ariadne, holds a small Prochoos, and behind her a young Satyr brings a huge

Crater, supporting it with both hands. Pan, having goats' legs, is below; a nymph stands behind Dionysos with a wreath to crown him, and above, is a cluster of grapes; a tree and several Bacchante are to the left of the principal group.

In the last Table Case, F, there is an Athenian Crater, F 66, on which is the sacrifice of a bull by Herakles. The skulls of oxen above indicate a temple; Herakles, represented as a youth, holds the sacrificial knife in one hand, in the other his club; Nike leads the bull by the horns, from which is suspended a chaplet of beads; Nike is attired in a long garment, and wears a garland; an oblong altar resting on two steps, and on which a fire is already kindled, is in the centre of the composition; a female, probably Hebe, the celestial bride of Herakles, holds a large Phial containing leafy branches, and a Prochoos with wine for the libation. Herakles may be supposed to be offering a sacrifice to the gods after the successful completion of his labours, whilst, with renovated youth, he prepares to receive his bride Hebe in the dwelling of the gods on Mount Olympos. The drawing and composition of the subject on this vase are alike extremely beautiful. The reverse has the crowning of a victorious athlete by Nike; a youth with staff in hand and his mantle thrown over his shoulders looks on; above the group, a window, probably signifying the interior of some building.



APPENDIX A.

GODS, GODDESSES, FABULOUS HEROES AND HEROINES,

WHO FORM THE SUBJECTS FOR DECORATION ON GREEK VASES.

Actæon. A youth, who having been instructed in the chase by the Centaur Cheiron, provoked the anger of the goddess Artemis by boasting of his superior skill, and in consequence, by command of Zeus, was torn in pieces by his own dogs.

Alcmena. The wife of Amphitryon and mother of Herakles. To enhance the dignity of her son she claimed Zeus as his father, for which Amphitryon attempted her life by placing her to be burnt on a funeral pyre; but as it took fire Zeus sent down rain to extinguish the flames.

Amalthea. The sacred goat which nourished the infant Zeus: his mother Rhea (or Cybele) confided the child to the care of the daughters of a king of Crete, who fed him with its milk. Zeus broke off one of its horns and presented it to his guardian nymphs; he endowed it with the property of being at all times filled with whatsoever the possessor most desired; hence the myth or tale of the Cornucopia, the horn of plenty, so frequently represented in ancient sculpture and painting. The breastplate called the ægis of Athena, the goddess of wisdom, was made from the skin of this goat.

AMAZONS. A race of warlike females dwelling in the far east of Asia Minor, whence they were said to have invaded Thrace, Greece, and even Egypt and Libya in Africa. The origin of this fable may be traced to certain tribes in which the women performed the tasks usually assigned to men. In an invasion of Athens, the Amazons were supposed to have been conquered by the Attic hero Theseus. Their combats with the hoplites, the foot soldiers of Greece, was a frequent subject with artists, and during the best period of art it was rendered with a marvellous display of chivalrous and tender sentiment on the part of the Greek warrior, and of life and vigour of movement in both Amazon and Greek.

ANDROMEDA. A daughter of the Ethiopian king Cepheus. Her mother boasted that the beauty of Andromeda exceeded that of the sea nymphs, the Nereids; who accordingly persuaded Poseidon to inundate the country and send a sea monster upon the land. The oracle of Zeus promised that if Andromeda were sacrificed to the monster, the people would be delivered from this calamity. Cepheus was, therefore, forced to expose his daughter to this cruel fate, and ordered her to be fastened to a rock in the sea. Here she was found and rescued by Perseus, who made her his wife. As Andromeda had been promised to another man, a fight occurred at the wedding, but Perseus, exhibiting the head of the Gorgon Medusa, turned his rival and his friends into stone.

ANTÆUS, the son of Poseidon and Ge (the Earth). A monstrous giant dwelling in Libya in Africa. So long as he remained in contact with his mother Earth his strength was such as to make him invincible; he compelled all who visited Libya to wrestle with him,

whom, when vanquished, he slew, and built a palace for his father Poseidon with their skulls. Herakles discovered the secret of his strength, and lifting him from the earth crushed him in the air.

Aphrodite (the Roman Venus). The goddess of beauty and of love, who was said to have sprung from the foam of the sea, and was especially worshipped in the island of Cyprus. She was the mother of Eros (love), as well as of the Trojan hero, Æneas, from whom the Romans traced their descent. The flowers and fruit sacred to Aphrodite were the myrtle, the rose, the poppy, and the apple; and the animals associated with her were the dove, the swan, and the sparrow. In Tyre and Sidon she was worshipped by the Phœnicians as the goddess Astarte or Ashtoreth. She is placed among the stars as the planet Venus.

Apollo. One of the greatest divinities of Greece, whose worship dates from the earliest period. His attributes were the harp, the lyre, and the bow. The son of Zeus and the nymph Leto or Latona, his mother gave birth to him in the little island of Delos, where his worship was subsequently conducted with dance and song. As the god of prophecy he sought a place for the deliverance of his oracles, and selected the southern slope of Mount Parnassos in Bœotia, near a fountain, which was then guarded by an enormous dragon or serpent; having slain the serpent with an arrow he left its body to rot in the sun, whence it was known as the python (the Greek word to rot or decay), and the god assumed the name of the Pythian Apollo. He erected his temple on the spot, but was still in want of priests to take it in charge and to offer sacrifices; perceiving a ship containing a crew of "good or religious-minded men" from

Crete, who were on their way to a port in the Peloponnesos, Apollo, assuming the form of a dolphin, so shook the vessel that the crew had to take shelter in the harbour of Krissa below Mount Parnassos. Here Apollo revealed himself as a god, and bade them follow him to his temple, where they remained with their families, forming an order of priesthood; the site of the temple was called Delphi, from the dolphin, and the Grecian world resorted thither to learn from the Oracle of Apollo the fate awaiting them, and how to act in every emergency. An inspired priestess delivered the will of the god; Apollo had received his bow from Hephaistos, the god of handicraft, and his lyre from Hermes. With his arrows he punished the wicked, and with his lyre he inspired music and poetry. He was the protecting deity of flocks and herds, as well as the patron of cities and civil institutions; as the god of light he was known as Helios (the Sun) driving his four-horse chariot over the heavens.

Ares (the Roman Mars). The god of war, and one of the great divinities of Greece and Rome. He was hated by the other gods for his fierce and cruel nature, but his gigantic stature and personal beauty won the affections of Aphrodite. The principal seat of his worship was among the wild people of Thrace.

Ariadne. The daughter of King Minos of Crete. When the Athenian hero Theseus arrived in the island to destroy the Minotaur, she gave him the thread, or clue, by which he was enabled to guide himself through a labyrinth to the abode of the monster; in return Theseus promised her marriage, and accordingly she left Crete with him, but he abandoned her on the island of Naxos. In her despair she was about to put

an end to her life, when the god Dionysos rescued her, and, placing a crown of stars on her head, made her his wife. She is frequently represented on vases with her consort Dionysos.

Artemis (the Roman Diana). The twin sister of Apollo, and daughter of Zeus and Leto, born in the island of Delos. Artemis was also one of the great divinities of Greece, as well as of Asia Minor, where a splendid temple was erected in her honour at Ephesus, mentioned in the Acts of the Apostles (chap. xix. 27), the temple of the great goddess Diana, whom all Asia and the world worshipped—"Great is Diana of the Ephesians." She was the goddess of female virtue and of the chase. Artemis is generally represented carrying a bow, and with a quiverful of arrows on her shoulder, she is accompanied by a hind, or dog, and is followed by attendant nymphs. Artemis and Apollo were supposed with their arrows to send plagues and sudden death on the earth, but she also healed and alleviated human sufferings. When Apollo was represented as Helios (the Sun) Artemis sometimes appeared as Selene (the Moon).

Athena, or Pallas Athena (the Roman Minerva). One of the great divinities of Greece and Rome, the goddess of wisdom, the patroness of all handicraft trades, and the type of unrelenting force. She was worshipped by the potters along with Prometheus, who brought fire to mankind. Athena as the goddess of wisdom sprang ready armed from the brain of Zeus, the king of the gods; she befriended all those engaged in dangerous enterprises, or where skill and judgment were needed for success, and she was peculiarly the patroness of the city of Athens, where she planted the first olive tree. Her wooden image, called

the palladium, and stolen from Troy, was preserved in the Erechthium, a temple on the Acropolis (the citadel) of Athens. She presided over games of strength and skill, such as were carried on periodically in her honour, and is represented on vases and in sculpture, attired in a long garment with a helmet and spear, and wearing the ægis, or breastplate, made from the skin of the goat Amalthea, to which is sometimes attached the head of the Gorgon Medusa.

Atlas. The son of Ge (the Earth), a giant who supported the heavens on his shoulders. The legend was derived from a range of lofty mountains in the north of Africa which still bears his name.

Boreas. The north wind, dwelling in a cave of Mount Hæmus in Thrace, and supposed to favour Athens, since he dispersed the Persian fleet of Xerxes. He carried off Oreithyia the daughter of the Attic king Erechtheus, as represented on a vase in the Louvre at Paris. He sometimes appears with serpents for legs, as on the Situla from Daphne exhibited in the British Museum; festivals in his honour were held at Athens.

Cecrops. The first king of Attica. He had three daughters, Agraulos, Herse, and Pandrosus, whose statues, with that of Theseus, were on the pediment of the Parthenon at Athens, and are now among the Elgin Marbles of the British Museum. Water being scarce in the neighbourhood of Athens, the sea-god Poseidon sunk a well on the Acropolis during the reign of King Cecrops. In later times the well was enclosed in a beautiful temple named the Erechtheum, after King Erechtheus, the successor of Cecrops. Poseidon then attempted to take possession of the country, but when Athena planted the olive tree on the same hill, Cecrops

declared in her favour, and her temple, the Parthenon, was afterwards erected beside that of the Erechtheum. Cecrops abolished bloody sacrifices and substituted offerings of cakes to the gods. He is also said to have introduced some of the political institutions of Athens.

Centaurs. A race of monsters half human, half horse, dwelling in Thrace; probably in reality the wild horsemen of that region. Their combats with the people of Thessaly called the Lapithæ, formed a favourite subject with Greek artists.

Cheiron. A Centaur skilled in music, athletic sports, and the chase. He educated many of the youth of Greece, among others the celebrated hero Achilles.

Chimæra. A fire-breathing monster whose legend was derived from Asia Minor. He had the head and body of a lion, a serpent for a tail, and the head of a goat sprang from the middle of his back.

Circe. An enchantress called by Homer a "Fair-haired goddess." She reigned over an island, where all who ventured to land on her shores, were changed into beasts.

Cybele (the Roman Rhea). The "great mother" of the gods, and the goddess of the whole earth, who was said to have given birth to Zeus in the island of Crete. Her worship dates from a very early period in Asia Minor, as well as in all the East, and was carried on amidst noisy music, drums, cymbals, and horns, her priests attired in full armour performing a war dance. The lion was the animal held sacred to Cybele, and is sometimes represented yoked to her car; and the oak tree was dedicated to her. She had her temple at

Athens, and usually appears seated on a throne or standing, wearing a mural or crenelated crown, as the patroness of cities.

Cyclops. A race of gigantic shepherds who had their one eye in the middle of their foreheads. They were sons of Poseidon, and dwelt in the island of Sicily. The most renowned was Polyphemos, whose story is related in the Odyssey of Homer.

Demeter (the Roman Ceres). One of the great divinities of Greece and Rome. She was the goddess of agriculture and the fruits of the earth, and was worshipped with the utmost splendour in Attica, where she was supposed to have first introduced the cultivation of barley and other grain. When her daughter Persephone was carried off by Pluto (the god of the lower regions), Demeter wandered over the earth in vain in search of her, and in her despair sent a famine throughout the land. At last Hecate, a divinity dwelling in a cave where she had heard the cries of Persephone, led Demeter to Helios (Apollo as the Sun), who told her where to find her daughter. Demeter then appealed to Zeus, who, yielding to her prayers, persuaded Pluto to allow Persephone to return to earth for a part of every year. During her unhappy wanderings Demeter had been hospitably received by a king of Eleusis, a small state not far from Athens. The festivals held in her honour, both at Eleusis and Athens, were therefore called the Eleusinian mysteries or the revelations of the goddess. What took place during these religious rites was only known to the priests, or were imparted to a few of the initiated. Demeter and Persephone were worshipped together as "the mother and daughter," and the ceremonies observed on these occasions had some allusion to the doctrine of immortality.

Dionysos (Bacchus, meaning the riotous god). One of the great divinities of Greece and Rome, the god of wine, of poetic inspiration, and the drama. The son of Zeus, he was brought up on Mount Nysa in Asia Minor, where he was confided to the care of the nymphs called the Hyades or Pleiades. When grown to manhood he wandered over the earth, visiting Egypt, Syria, and the far East, from whence he brought the culture of the vine. On his return to Europe he met with an ill reception in Thrace, and, accordingly, proceeded south to Thebes in Bœotia, where he was subsequently worshipped; but he was first recognized as a god in the Peloponnesos, where he taught the people the use of the grape. As ivy leaves were used by the peasantry to protect their heads from the sun during the vintage, that plant, as well as the vine, became sacred to Dionysos, and the masks which were suspended in the vineyard to drive away the birds were adopted as ornaments in his temples. During the feasts after the vintage, wine was poured on the ground as a libation to the divinities supposed to inhabit trees, and Dionysos himself was believed at times to enter a tree, and was then worshipped as Dionysos "Dendrites," from the Greek word signifying a tree. His festival was celebrated in the shortest days of the year, as he was considered symbolical of the vegetation dying in winter, to revive in the spring. This idea, as well as that of the juice of the broken grape when producing wine, were the supposed types of immortality. Dionysos is generally represented accompanied by a rabble of Sileni, Satyrs, and frenzied women, Bacchante or Mænads, whose mad orgies were of Asiatic origin. Dionysos was married to Ariadne, the daughter of King Minos of Crete. In early representations he appears as an elderly bearded man, in later, as a

beautiful but effeminate youth. He carries a thyrsos or pole terminating in a fir cone which concealed the sharp point, and holds a Cantharos, his peculiar cup. The panther is the animal specially dedicated to him.

Dioscuri. The twin brothers, Castor and Pollux, sons of Zeus. They were supposed to have invented martial music and the war dance. After their death and burial they came to life every other day and enjoyed honours as gods. They generally appear together, attired as warriors, and mounted on chargers. Castor was renowned for skill in taming horses, Pollux for the art of boxing. They were placed in the heavens as the constellation of the twins (Gemini) in the signs of the Zodiac, and were worshipped all through Greece, Sicily, and Italy, but especially in Sparta, where they were known as "The mighty helpers of man."

Eileithyia. The goddess who presided at a birth. A daughter of Zeus, and sister of Hebe, the goddess of youth; her worship was first established in Crete, the birthplace of her father, but she was worshipped also in the island of Delos, and all through Attica. Her sanctuary at Athens contained more than one image, as she was supposed to bring evil as well as good fortune at a birth.

Eos (the Roman Aurora). The goddess of the morning red, the rosy-fingered dawn, who ushers in the light of day. She accompanies Helios (the Sun) in the early hours, and continues with him until he sinks beneath the horizon. Eos was represented on the base of the judgment throne in the portico or tribunal at Athens, where (as also represented on a vase in the British Museum) she appears attempting to carry off Kephalos, the young huntsman, who begins his sport in the early morning, and with whom she is enamoured.

Erichthonios or Erechtheus. The son of Ge (the Earth) and of Poseidon. The lower half of his body had the form of a serpent. His mother Ge confided him to the care of the goddess Athena, who concealed him in a chest which she gave in charge to the daughters of King Cecrops of Athens, forbidding them to open it. Impelled by curiosity, they disobeyed her command, when, terrified by discovering a child half a serpent, they threw themselves over the rock of the Acropolis and perished. Erichthonios crept into the shield of Athena for protection, and, when grown a man, he usurped the kingdom of Attica. He instituted the Panathenaic festival in honour of the goddess, and built the temples of the Erechtheum and Parthenon.

Erinnys or Eumenides (the Furies, the Diræ of the Romans). The Erinnys, three in number, were the impersonation of a curse pursuing all criminals, whereas the Eumenides (the name by which they were generally spoken of) meant "the well-meaning goddesses," a term which was supposed to be more agreeable to their ears than Erinnys, which word signified "to inspire terror." They punished disobedience to parents, want of respect to old age, inhospitality, perjury, and murder, and were divinities belonging to a very early period of society.

Eris (the Roman Discordia). The goddess of discord, and the sister and ally of Ares, the god of war.

Eros (the Roman Cupid). The god of Love and son of Aphrodite. In the earliest representations of Eros he appears as a slender youth, "Divine Love," in the later "Earthly Love," when he is represented sometimes as a child, and frequently again as a youth. His image was a favourite subject in late Greek art, when more

than one Eros, or Erotes, were introduced. He is armed with a bow and arrows.

EUROPA. A beautiful Phœnician princess, who was carried off from Tyre by Grecian pirates, or adventurers. According to the legend Zeus himself assumed the form of a bull, and swam with Europa on his back from Phœnicia to Crete. The continent of Europe is supposed to have received its name from this princess.

GANYMEDE. The most beautiful of mortals, who was borne away by the eagle of Zeus to serve as cupbearer to the gods on Mount Olympos.

GE. Mother Earth.

GERYON. A fabulous king with three bodies, who possessed a magnificent herd of oxen in the island of Erythrea, south of Spain. They were guarded by his faithful herdsman Eurytion and the two-headed dog Orthrus. Herakles slew Geryon, Eurytion, and Orthrus, and carried off the cattle.

GORGONS. Three maidens with wings and brazen claws. Two of them had enormous teeth and protruding tongues, and all three serpents for hair. They dwelt in Libya in Africa.

HADES (see PLUTO).

HARPIES. The storm winds. They are represented as ugly creatures with wings, sometimes as huge birds with long claws and female heads, and may be confounded with the representations of the Sirens. When a man disappeared he was said to have been carried off by the Harpies, as in Homer's *Odyssey*, Odysseus (Ulysses), whose existence is unknown to his son, Telemachus, is said to have "become the prey of Harpies, perishing gloriously." (Trans. by William Cullen Bryant.)

Hebe (the Roman Juventa). The goddess of youth and attendant on Hera. She was cupbearer to the gods until Ganymede was brought to Mount Olympos.

Hecate. A mysterious divinity anciently worshipped in Thrace. She was supposed to dwell in a cavern veiled from mortal eyes. Hence she bestowed victory, good fortune, and wisdom on seafaring men and huntsmen; she gave prosperity to the young, and health to flocks and herds, but if such blessings were unmerited, she could withhold them. Having heard the cries of Persephone from her cavern, she accompanied Demeter in her search for her daughter, and advised her to inquire of Helios (the Sun) where to find her. When Persephone was discovered in Hades, Hecate remained with her as her attendant. She was then regarded as a spiritual being, who sent demons and phantoms on earth, and taught sorcery and witchcraft, appearing to mortals where two roads met. Her approach was announced by the howling of dogs, a superstition which has continued to these days. She is usually represented carrying a torch. Statuettes of her were very numerous in Athens, where they were placed in front of houses, and at the end of each month dishes with food were set before them to avert the evil influence of the goddess. Dogs and black lambs were sacrificed to Hecate. Shakespeare, as is well known, has introduced her among the witches in his play of Macbeth.

Hephaistos (the Roman Vulcan). A son of Zeus and Hera. He was the god of fire as used in handicraft, of the forge and the smithy. Zeus hurled him from Mount Olympos for having taken his mother's part in a matrimonial quarrel; he fell on the island of Lemnos, and was lamed in his fall. He continued,

however, to have his forge under Mount Olympos, until it was transferred to the volcanic regions of the island of Sicily under Mount Ætna. He is represented as a strong, muscular, bearded man, with a hammer in his hand. The principal place of his worship was in the island of Lemnos.

Hera (the Roman Juno). The queen of heaven and consort of Zeus. Argos, in the Peloponnesos, and the island of Lemnos disputed the honour of being her birthplace. The sacred wedding of Zeus and Hera was a favourite theme for the early poets, as well as a subject for the artist. Her jealous and irritable disposition caused constant disputes between her and the king of the gods. Hera presided over the rites of marriage and the birth of children. Her colossal statue in ivory and gold was placed in her principal sanctuary in the vicinity of Argos. Another beautiful little temple dedicated to Hera was at Olympia in Elis, where recent excavations have uncovered a celebrated statue of Hermes, by the Greek sculptor Praxiteles.

Herakles (the Roman Hercules). The son of Alcmena and Amphitryon, though the reputed son of Zeus. He possessed extraordinary strength, and when an infant in the cradle strangled two serpents sent to destroy him and his brother Iphicles. When a man he acquired the arts of wrestling, boxing, archery, driving the chariot, singing, and playing the lyre. In a fit of madness he killed his own children and those of his brother Iphicles, and for this involuntary crime he was sentenced by Zeus to serve Eurystheus king of Tiryns, a city of Argos, in the Peloponnesos, with the promise that after fulfilling the tasks assigned him he would be received among the gods and married to Hebe, the

goddess of youth. The twelve labours of Herakles were as follows:

1. To kill a monstrous lion which infested the valley of Nemea, in the Peloponnesos.

2. To conquer and kill the hydria, a serpent with many heads.

3. To capture the stag with golden antlers and brazen feet, in Arcadia of the Peloponnesos.

4. To seize a wild boar on Mount Erymanthus in the Pelopennesos, and bring it alive to the king.

5. To cleanse the stables of Augeas king of Elis, in the Peloponnesos, who kept a herd of 3000 oxen.

6. To kill the Stymphalian birds of Ares, who lived on a lake in Arcadia, the central state of the Peloponnesos, and devoured human flesh.

7. To capture a wild bull of Crete which was roaming over Greece.

8. To tame a breed of wild Thracian horses.

9. To obtain the girdle of Hippolyta, queen of the Amazons, the gift of Ares.

10. To capture the oxen of Geryon.

11. To steal the golden apples from a tree belonging to Hera, and guarded by a dragon, in the garden of the Hesperides.

12. To bring to earth the three-headed dog Cerberus from Hades.

Hermes (the Roman Mercury). The herald and messenger of the gods, who was also appointed to conduct the souls of the dead from earth to Hades (the lower regions) to be there judged for their past lives. Hermes is, besides, the god of eloquence and of prudence, or cunning, and was supposed to protect thieves, and assist in frauds, which as in most uncivilized nations were considered proofs of cleverness, and only a crime

when unsuccessful. The day he was born Hermes invented the lyre by placing seven strings within the shell of a tortoise. He next stole the cattle of Apollo, and only restored them to the god under a promise of pardon; in return for which favour he presented Apollo with his lyre. Hermes protected travellers, and his statue was accordingly often erected on roads and over gateways. He also presided over games of chance, and was worshipped by shepherds, whose animals were intended for sacrifice. He is represented wearing a winged petasos, or peasant's cap, and winged sandals, called "endromides" from the Greek "to run," to denote swiftness; he carries an olive branch as a herald of peace, or the wand (the caduceus), round which two serpents are coiled. These were added when Hermes finding the serpents fighting, separated them, and adopted them as an emblem of peace and cunning.

Hesperides. Four daughters of Erebos (darkness), to whom Hera confided the charge of the tree with the golden apples, given her by Zeus at her wedding. They watched over the tree in a garden where they were assisted by a dragon or serpent.

Hestia (the Roman Vesta). The goddess of the domestic hearth, who dwelt in the inner chambers of every house. The hearth was the altar on which sacrifices were offered to the Lares or household gods. Hestia or Vesta was also the goddess of the sacred fire which was never allowed to be extinguished; it was kept burning in her sanctuary, and was watched over by maidens of noble families in Rome, who were dedicated to her service.

Hippolytos. The son of the Athenian hero Theseus. Having unwittingly offended his father, Theseus requested Poseidon to avenge the supposed injury

and put an end to his son. Poseidon accordingly sent a monstrous bull out of the sea when Hippolytos was driving his chariot along the shore, which so terrified the horses that they fled, upsetting the chariot and dragging Hippolytos along till he expired.

Hyades or Pleiades. Nymphs to whose care Dionysos was confided when an infant. The name means "The Rainers." Zeus placed them in a constellation in the heavens, and they were supposed to announce rainy weather when rising with the sun.

Hypnos. The god of sleep and brother of Thanatos, Death, sons of night. In works of art they are sometimes both represented as youths, Hypnos fair, and Thanatos dark; but Hypnos is also frequently represented young and Thanatos old.

Iolaos. The son of Iphicles and nephew of Herakles; he became the charioteer of the hero, and his constant companion. Herakles sent him to the island of Sardinia to civilize the inhabitants, where he was honoured by divine worship.

Iris. The rainbow, the messenger of good tidings to mankind, and attendant on Hera.

Jason. The leader of the Argonautic expedition. He was educated by the Centaur Cheiron, but his elder brother, Pelias, a king in Thessaly, bent on his destruction, sent him on a dangerous expedition in search of the golden fleece of a fabulous speaking ram, which was supposed to have swam to Kolchis on the Black Sea, carrying thither certain mythological personages, and had there been sacrificed. Jason had no difficulty in enlisting companions among the greatest heroes of Greece for this enterprise, and they sailed in the ship Argo, whence their name Argonauts. During the absence of Jason,

Pelias put his father and mother to death; a deed which Jason, on his return, resolved to avenge. He brought with him from Kolchis as his wife, Medea, an enchantress, and daughter of the king of that region, whose magical skill had enabled him to obtain the golden fleece. How Jason succeeded in avenging his own ill-usage by Pelias and the murder of his parents, belongs to the legend of Medea.

LAPITHÆ. A fabulous race of men supposed to have inhabited the mountains of Thessaly, and to have been frequently engaged in combats with the Centaurs of Thrace.

LATONA or LETO. The mother of Apollo and Artemis.

LYCURGOS. A king of Thrace who persecuted the worshippers of Dionysos. He chased with a scourge all the women who in wild frenzy followed the mad Dionysos, and so terrified the god that he threw himself into the sea. Zeus, as a punishment, visited Lycurgos with blindness and insanity, and during a paroxysm, he killed his own wife and sons.

MÆNADS. Wild Bacchanalian women, the followers of Dionysos; Mænad meaning mad.

MEDEA. An enchantress, the daughter of a king in Kolchis, on the Black Sea, and married to Jason, whom she had assisted to find the golden fleece. When Jason consulted her how to avenge himself on his brother Pelias, Medea persuaded the daughters of king Pelias to kill their father, cut him in pieces, and boil his remains, by which means she assured them they would restore him to life with youthful vigour. To convince them of the truth of her prediction she killed and boiled a ram, which was thereby transformed into a lamb.

Medusa. One of the three Gorgons; she was at one time a beautiful maiden, who incurred the displeasure of Athena by her inspiring Poseidon with love. The goddess accordingly transformed her into a Gorgon, when all who beheld her face were turned into stone. She was slain by the hero Perseus, and her head was attached to the ægis or breastplate of Athena. Medusa is frequently represented in sculpture as a still beautiful maiden, with sad half-closed eyes, and serpents in place of hair.

Minos. A king of Crete, father of Ariadne, the consort of Dionysos. He was celebrated as one of the earliest lawgivers, and was supposed, after death, to have been appointed a judge of souls in Hades (the lower regions). The legend of the Minotaur which Minos kept in a labyrinth in Crete, belongs to the story of Theseus.

Mousæus. A semi-fabulous poet, classed with Orpheus. He was the inventor of pastoral poetry as well as the author of poetry connected with the ceremonies at Eleusis, in honour of Demeter and Persephone.

Muses. The goddesses who inspired mankind with poetry, song, the arts, and sciences. They were in very early times considered to be three in number, but later nine. They dwelt with the gods on Mount Olympos, or on Mount Parnassos, near the temple of Apollo at Delphi. The Muses were invoked by poets, philosophers, and artists; they were associated with Apollo and Dionysos, and are represented as follows:

Calliope. The Muse of epic or historical poetry; she carries a roll of paper and stylus (pencil).

Clio, the Muse of history, has also a roll of paper.

Euterpe, the Muse of lyric poetry, has a flute.

Melpomene, the Muse of tragedy, is crowned with vine leaves, and has a tragic mask, a sword, or the club of Herakles.

Terpsichore, the Muse of dance and song; she holds a lyre and the plectrum, the little instrument with which the strings were struck.

Erato, the Muse of mimicry, carries a lyre.

Polyhymnia, the Muse of sacred poetry, stands in a contemplative attitude, but has no attribute.

Urania, the Muse of astronomy, carries a staff and has a celestial globe beside her.

Thalia, the Muse of comedy, is crowned with ivy and has by her side a comic mask and shepherd's crook.

Myrtilos. A son of Hermes, celebrated as the charioteer who won the races for Œnomaus, king of Elis; when bribed by Pelops, to enable him to win the race for him, Myrtilos betrayed his master, and, upsetting the chariot, caused the death of Œnomaus.

Nereus. The just and righteous old man of the sea, the son of Pontus (the ocean), and father of the Nereids or sea nymphs.

Nessos. A Centaur, who attempted to carry off Deineira, the wife of Herakles, and was slain by the hero.

Œdipus. Son of Laius, king of Thebes in Bœotia; Laius had been informed by the Oracle that he would meet his death by means of his son, and therefore caused the infant to be exposed on a hillside, and left to die. A shepherd of the king of Corinth, however, found the child Œdipus and carried him to the palace, when the king and queen adopted him as their son. Œdipus being one day taunted by a Corinthian with his unknown birth, resolved to consult the Oracle at

Delphi. On his way thither he met his father, and in a scuffle between their charioteers, Laius was accidentally killed. Œdipus was pursuing his way towards Thebes when he arrived at a place in the neighbourhood where the sphinx (a fabulous monster who had flown from Egypt) had alighted on a rock, whence she put a riddle to all travellers passing that way, and when they were unable to solve it, put them to death. Œdipus succeeded in answering the riddle, whereupon the sphinx threw herself from the rock and perished. Œdipus succeeded as king of Thebes, but having become blind, he was expelled from the city; his supposed exile and death are related in legends which vary according to the fancy of the narrator.

Orpheus. A semi-fabulous personage belonging to a very early legend, but considered by Greeks of a later period, as their greatest poet prior to Homer. He was one of the Argonauts who accompanied Jason in quest of the golden fleece. Apollo presented him with a lyre, and the Muses taught him its use. When his wife Eurydice died he was so overcome with grief, that he descended to Hades (the lower regions) in search of her. Pluto consented that Eurydice should follow him to earth, on condition that Orpheus did not look back at her until they had quitted Hades; Orpheus failed to keep his promise, and Eurydice had to return to Pluto. He met his end when intruding on the orgies of the wild Bacchanalian women of Thrace, who in their rage tore him to pieces; but the Muses collected the fragments of his body and buried them at the foot of Mount Olympos.

Pan. The god of nature, of rural scenes, of shepherds, and huntsmen. He was first worshipped in Arcadia, a pastoral country, the central state of the Peloponnesos.

His apparition was wont to appear and terrify unwary travellers at noonday, the time when in southern countries all take their repose, and, drowsy from the sultry heat, are apt to see visions, as, in colder regions, ghosts appear at midnight. Pan is represented with goats' feet, pointed ears, and playing on a pipe of reeds, the syrinx or pan-pipe.

Pandora. The all-gifted, supposed to have been the first woman created, and moulded by Hephaistos at the command of Zeus, who wished to revenge on mankind the theft of Prometheus, who had stolen and bestowed the gift of fire for their use. Aphrodite bestowed beauty on Pandora, and each of the gods and goddesses brought gifts to enhance her charms, but Hermes added a deceitful spirit and words of falsehood. All evils were enclosed in a casket which was consigned to Pandora, who, opening it, let them escape for the misery of mankind.

Peitho. The impersonation of the art of persuasion. She was worshipped as a divinity at Athens and in other places, where her statues were erected beside those of Aphrodite.

Peleus. A king of Thessaly, married to the Nereid Thetis, by whom he became the father of the hero Achilles.

Pelops. King of Elis in the Peloponnesos, and who gave his name to the whole peninsula. His predecessor in the kingdom of Elis was Œnomaus, son of Ares, who, having been informed by the Oracle that his death would be caused by the man who should wed his daughter Hippodameia, refused her in marriage until the suitor should conquer him in a chariot race from Elis to the Isthmus of Corinth. Many suitors presented themselves, who, after being defeated in the

race, were put to death by order of Œnomaus. At length Pelops, assisted by the treachery of Myrtilos, the charioteer of Œnomaus, won the race, and Myrtilos caused the death of the king by upsetting his chariot. Pelops then married Hippodameia and succeeded to the kingdom. To atone for his crime, he erected the first temple to Hermes (the god who favoured fraud and treachery) in the Peloponnesos, and instituted the celebrated religious ceremonies and games at Olympia in Elis, which in the course of time were frequented by all the Greeks at stated intervals, and from which they computed the dates of their subsequent history.

Persephone (Proserpine). The daughter of Demeter, who was worshipped in Attica under the name of Cora (the daughter). The mother and daughter were frequently associated in religious ceremonies. Persephone was gathering flowers in the meadows of Sicily when she was attracted by the beauty of the narcissus, placed there for that purpose, and was reaching out her hand to pluck it, when Pluto, rising from Hades, seized her and carried her away in his chariot, to reign as queen in the lower regions. After a time Zeus persuaded Pluto to restore her to her mother for a part of every year. The story also contains a very beautiful allegory. Demeter representing the fruits of the earth, Persephone was symbolical of spring and summer; as she descended beneath the ground when the seed was sown and rose again with the sprouting of the corn, she was thus an emblem of death and resurrection, or immortality. The mysteries, or ceremonies, held at Eleusis and Athens in February in honour of Persephone, and in August in honour of Demeter, referred to the same belief.

Perseus. A son of Zeus, who undertook to kill the Gorgon Medusa. He was guided to her abode by Hermes, who lent him his winged sandals and a sickle, while Athena, whose jealous hatred of Medusa had converted her into a Gorgon, furnished him with a mirror to prevent the necessity of his beholding her face, and thus being turned into stone. After killing Medusa he put her head in a wallet, and carried it on his back as a present to Athena, who placed it on her ægis, or breastplate. Perseus was pursued by the two sister Gorgons, but escaped by putting on the helmet of invisibility given him by Pluto. On his way back he discovered Andromeda the daughter of King Cepheus of Ethiopia chained to a rock to be devoured by a sea monster. Perseus rescued the maiden by killing the monster, and married her.

Phineus. A soothsayer, who derived his inspiration from Apollo. He was blinded for having communicated the counsels of Zeus to mortals. On account of cruelty to his own sons he was punished by being exposed to annoyances from the Harpies, who took away his food. In this condition he was found by the Argonauts, who chased the Harpies away, as a reward for Phineus instructing them how to pursue their voyage in quest of the golden fleece.

Pholus. A Centaur and friend of Herakles, but accidentally slain by the hero.

Pluto Aidoneus, or Hades. The son of Cybele (Rhea) and brother of Zeus. The god of mineral wealth, dwelling beneath the earth as king of the lower regions, to which he gave his name of "Hades." He carried off Persephone to be his consort and queen.

Pontus. The ocean, and father of Nereus and other sea divinities.

Poseidon (the Roman Neptune). The god of the Mediterranean Sea, the "earthshaker," or cause of earthquakes, the son of Cybele, and brother of Zeus and Pluto. He was believed to have created the horse, which was introduced into Greece from Africa, and is therefore represented sometimes in a chariot driving his team of three horses, with brazen hoofs and golden manes, over the waves, which became smooth at his approach. Festivals were held periodically in honour of Poseidon on the Isthmus of Corinth, when prizes were given to the winners in horse and chariot races. He was married to Amphitrite, a daughter of Nereus, the just and righteous old man of the sea. The sceptre of Poseidon was the trident, or three-pronged fork, used by the Greek fishermen to spear the tunny fish commonly found in the Mediterranean.

Prometheus. A son of one of the giants who made war against the gods; his name signifies forethought. Zeus having withheld the gift of fire from mankind, Prometheus stole it and bestowed it on the race. In revenge Zeus caused him to be chained to a rock on Mount Caucasus in Asia Minor, and sent an eagle daily to devour his liver, which was restored during the night, that he might be exposed to fresh torments on the ensuing day. Herakles killed the eagle and delivered Prometheus from his chains.

Proteus. According to a very early legend the prophetic old man of the sea. He was supposed to tend the flock of sea monsters belonging to Poseidon, and to dwell on an island not far from the mouths of the river Nile in Egypt. At noonday he slept under the

shadow of the rocks surrounded by his flocks, and if laid hold of by any one desirous of looking into futurity he was compelled to answer.

Satyrs. A fabulous class of beings belonging to rural scenes and the forest, followers of Dionysos and Pan. They are represented with pointed ears like those of animals, sometimes with horns, and the legs of goats; they were addicted to wine and led a life of wild pleasure.

Silenus. A jovial old man, often represented as intoxicated, riding on an ass or mule, and accompanying Dionysos. He is supposed to have invented the flute as well as a peculiar kind of dance, which bore his name of Silenus. He was able to tell of the past and to foretell the future, and under a coarse exterior he was possessed of a certain shrewd sense and wisdom. All elderly Satyrs were named after him "Sileni."

Sirens. Fabulous beings who dwelt amidst rocks by the sea, and enchanting all who listened to their songs, enticed unwary mariners to shipwreck. They are represented either as beautiful females with the tails of fishes, or as birds with wings and claws and female heads, not always to be distinguished from the Harpies.

Sphinx. A monstrous being, whose legend was derived from Egypt, where her colossal image with the body of a lion and the head and bust of a woman, was erected at the entrance of a temple attached to one of the pyramids, the tomb of an Egyptian king. According to the Greek legend the sphinx had the wings of a bird and flew over the sea, alighting in the neighbourhood of Thebes in Bœotia, where,

perched on a rock, she destroyed those who could not answer the riddle she put to them, until Œdipus arrived and caused her death.

THANATOS (the Roman Mors). Death, the brother of sleep and son of Night, generally represented of a dark colour.

THESEUS. The great legendary hero of Athens, the son of Ægeus, king of Athens, and of Æithra (which signifies the morning breeze). He was eager to emulate the exploits of Herakles and began his adventures by capturing a wild bull, which was devastating the district of Marathon in Attica; he destroyed three robber chieftains—Skiron, Corcyron, and Procrustos—and killed a savage sow ravaging the little district of Crommyon. King Minos of Crete, having exacted a tribute of Athenian youths and maidens, whom he gave to be devoured by the Minotaur (a monster he concealed in a labyrinth in Crete), Theseus undertook their deliverance and slew the Minotaur. When bidding farewell to his father and mother before embarking on this dangerous expedition, he received from Ægeus a white banner or sail which he promised to hoist on his return as a signal of safety; but he forgot his promise, and Ægeus believing his son had perished, threw himself over the rock of the Acropolis. When the Amazons invaded Athens, Theseus defeated them in a battle waged within the walls of the city. The Athenians attributed the foundation of their political institutions to Theseus as well as to Cecrops.

THETIS. A sea nymph, daughter of Nereus, who, with other sea divinities, dwelt in the depths of the Mediterranean Sea. Zeus bestowed her, against her inclination, on Peleus, king of Thessaly, from whom

she endeavoured to escape by assuming the forms of various animals, until seized by Peleus, she at length consented to become his wife. All the gods and goddesses were invited to the wedding with the single exception of Eris, the goddess of discord, who arrived unbidden, and threw in the midst of the assembly a golden apple, assigning it "to the most beautiful," and thus causing it to become an endless source of rivalship and quarrel.

Triptolemos. A son of a king of Eleusis and favourite of Demeter, the inventor of the plough and agriculture, and instructed by the goddess in the mysteries of her worship. She bestowed on him a winged dragon or serpent chariot, in which she sent him to traverse the earth and acquaint mankind with the blessings obtained by the cultivation of the soil. Triptolemos was supposed to have been the first to sow barley in Attica.

Triton. A son of Poseidon, dwelling with his father in a golden palace beneath the sea; the upper part of his body was human, the lower that of a fish; he blew the conch shell as a trumpet, and by its noise stilled the waves.

Zeus (the Roman Jupiter or Jove). The king of the gods and of the Celestial regions, he dwelt on the lofty Mount Olympos in Thessaly. The height of this mountain is above nine thousand feet, and its summit, often shrouded in clouds, was supposed to be inaccessible to man. From thence Zeus sent thunder and lightning to punish all who incurred his displeasure. His birthplace was said to be the island of Crete. His brothers were Pluto, the god of the lower regions, and Poseidon, the god of the Mediterranean Sea; and his consort, the goddess Hera.

The twelve chief divinities first worshipped in Greece, and afterwards in Rome, were as follows:

Zeus (Jupiter), Poseidon (Neptune), Apollo, Ares (Mars), Hermes (Mercury), Hephaistos (Vulcan); Hera (Juno), Hestia (Vesta), Demeter (Ceres), Athena (Minerva), Aphrodite (Venus), Artemis (Diana); all of whom are represented among the decorations on Greek vases.



APPENDIX B.

HEROES AND HEROINES ENGAGED IN THE TROJAN WAR (SUPPOSED DATE B.C. 1183), WHOSE EXPLOITS ARE RELATED BY HOMER (ABOUT B.C. 850?)

ACHILLES. The most renowned of the Grecian heroes. The son of Peleus, king of Thessaly, and the Nereid Thetis; he was educated by the Centaur Cheiron. He joined the Grecian army in their expedition against Troy, but when the chief, Agamemnon, deprived him of his captive Briseis, a beautiful maiden, the daughter of Briseos, a king or priest of a city belonging to Troy, Achilles refused to serve in the war, and retired to his tent; his friend Patroclos borrowed his armour, the work of Hephaistos, but was slain in the fight by Hector, the eldest son of Priam, king of Troy; which so roused Achilles that he returned to the camp in order to avenge the death of his friend, and after killing Hector he dragged his body, ignominiously fastened to his chariot, round the walls of Troy. Thetis, the mother of Achilles, had plunged him when a child headlong into the waters of the Styx, a river in Arcadia flowing through the lower regions, and had thus rendered him invulnerable except in the heel, by which she held him; and where he was therefore pierced by an arrow and killed towards the end of the war. His son Neoptolemos, or Pyrrhus, avenged

his death by slaying Priam after the capture of Troy. Achilles is the chief hero of Homer's celebrated poem of the Iliad.

AGAMEMNON. King of Argos in the Peloponnesos and brother of King Menelaos of Sparta, whose cause he espoused, and thus commenced the Trojan war. He was the most powerful ruler in Greece, called by Homer the "chief of men," and is compared in majesty to Zeus, in beauty to Ares, and in strength to Poseidon. He was murdered on his return from Troy, with the connivance of his queen Clytæmnestra, by her lover, Ægisthus, and his death was avenged by his son Orestes. His burial place, and even supposed remains, have been discovered within the last few years in the state of Argolis of the Peloponnesos.

AJAX. There were two heroes of this name, but the most renowned in valour was the rival of Achilles. After the death of Achilles, Ajax disputed the possession of his armour with Odysseus, by whom he was vanquished, and in his despair he went mad and put an end to his life.

AJAX OILEUS. Called the Lesser Ajax, son of Oileus, king of the Locrians of Greece, who joined the expedition against Troy with forty ships. He was renowned for his skill in throwing the spear and for swiftness of foot. On his return from Troy he boasted, in defiance of the gods, that he would escape the dangers of the sea; and Poseidon accordingly caused him to be drowned.

ANDROMACHE. The wife of Hector of Troy; she was taken captive by Neoptolemos (Pyrrhus), the son of Achilles, who slew her young son Astyanax.

CASSANDRA. A daughter of King Priam and Queen Hecuba of Troy. Apollo had conferred on her the gift of prophecy, but her dismal forebodings of the fall of Troy were disregarded, and she herself was taken captive by Agamemnon, who carried her to Argos, where she perished.

DIOMEDES. The grandson of King Œneus of Ætolia. He enjoyed the special favour of the goddess Athena. With the assistance of Odysseus he stole her wooden image, the palladium, from Troy, and thus deprived the city of its protectress, and enabled the Greeks to achieve the conquest.

HECTOR. The eldest son of King Priam and Queen Hecuba, the husband of Andromache, and chief among the heroes of Troy. He slew Patroclos, the friend of Achilles, who cruelly avenged his death by killing Hector and heaping insult on his dead body, to which he refused burial until King Priam came, conducted by Hermes, to his tent, to entreat for the remains of his son.

HECUBA. Queen of Troy and the consort of King Priam. After the conquest of the city she was reduced to slavery by the Greeks.

IPHIGENEIA. A daughter of Agamemnon and Clytæmnestra of Argos. The year of her birth her father made a vow that he would sacrifice to the gods the most beautiful being that year might produce, provided they would send a favourable wind for the Grecian fleet, which was about to sail for Troy and was detained by a calm at sea. The wind was sent, but Agamemnon omitted to fulfil his vow. When Iphigeneia was grown to womanhood and a priestess in the temple of Artemis, her father was reminded by the priest Calchas of his vow.

Agamemnon accordingly consented to the sacrifice of his daughter; but as she was led to the altar the goddess Artemis interposed, and substituting a hind she carried off the maiden in a cloud. Iphigeneia died as priestess in the temple of Artemis.

Memnon. A prince of Æthiopia on the coasts of the Red Sea, and supposed son of Eos, the Dawn. He brought a contingent of troops to the assistance of the Trojans, and was slain in battle by Achilles. Eos appealed to Zeus for permission to carry the body of her son from the battlefield; she wept over him every morning, and the dewdrops falling in the early hours were called the tears of Eos. The comrades of Memnon who mourned his death were changed into birds, the Memnodes. A colossal statue of a king near Thebes in Egypt was in later times named by the Greeks Memnon, since a peculiar sound which proceeded from the stone when touched by the first rays of the sun was supposed to be the mournful cry of Eos.

Menelaos. King of Sparta, and younger brother of Agamemnon. He was married to Helen, the most beautiful woman in Greece, who left him for the Trojan prince, Paris. After the conquest of Troy Menelaos recovered his wife, but on their way to Sparta the pilot of their ship died, and they wandered during eight years, visiting Egypt and other places on the coast of Africa; Menelaos finally caught hold of the sea prophet Proteus, sleeping amidst his flock of sea monsters, and was directed by him to return to Egypt and offer a hecatomb of animals in sacrifice to the gods; he was enabled to find his way back to Sparta, where he and Helen dwelt in peace and plenty the rest of their days.

Odysseus (Ulysses). King of the island of Ithaca, west of Greece. He was one of the principal heroes of Greece who led the expedition against Troy, and his wanderings on his return to Ithaca form the subject of Homer's celebrated poem, the Odyssey. Odysseus was renowned for wisdom and prudence (or cunning); he was under the special protection of the goddess Athena; he assisted Diomedes to steal the palladium or wooden image of the goddess from Troy, and devised the stratagem by which the Greeks gained possession of the city. In accordance with his advice they constructed an enormous wooden horse, the interior of which served to conceal a number of warriors; the rest of the Greeks made a feigned retreat to their ships. The Trojans, believing they had fled, issued from their walls, and astonished at the sight of the monstrous image of a horse, resolved to dedicate it to the gods in gratitude for their deliverance; but no sooner had they dragged it within their walls than the Greeks, led by Odysseus and Menelaos, rushed out of the horse, threw open the gates of the town, and commenced the sack and burning of Troy.

Orestes. The son of Agamemnon and Clytæmnestra, and the brother of Iphigeneia and Electra, both of whom are often represented with him. Agamemnon having been murdered on his return from Troy by his faithless wife Clytemnestra and her lover, Ægisthus, Orestes, instigated by his sister Electra, avenged his father's death by killing his mother Clytæmnestra. For this crime he was seized with remorse and madness, and pursued by the Erinnys or Furies and the shade of Clytæmnestra, he at length sought refuge on the altar of the temple at Delphi, where Apollo purified him

from his guilt. Orestes is frequently represented accompanied by his constant friend Pylades, who married his sister Electra.

PARIS. A son of King Priam of Troy. At the marriage of Peleus and Thetis, the goddess Eris or Discord revenged herself for not having been invited to the wedding, by throwing a golden apple amidst the assembled gods, to be awarded to the most beautiful. The goddesses Hera, Athena, and Aphrodite disputed the prize, until Hermes was sent by Zeus to conduct them to Paris, to decide their claim. Paris was tending his flocks on Mount Ida, near Troy, when Hermes arrived with the three goddesses; he assigned the apple to Aphrodite, who, in return, promised him the most beautiful woman in Greece to be his wife. Helen, the wife of King Menelaos of Sparta could alone answer this description; Paris accordingly carried her off to Troy, whilst Hera and Athena, offended at the preference shown to the charms of Aphrodite, wreaked their vengeance on the devoted city of Troy by abandoning it to the Greek invaders.

PENTHESILEA. A queen of the Amazons who assisted the Trojans against the Greeks; she was slain by Achilles, who after the deed mourned the death of one so young and beautiful.

POLITES. The youngest son of King Priam, slain with his father on the altar of Zeus by Neoptolemos (Pyrrhus), the son of Achilles.

POLIXENA. A daughter of King Priam, who, though escaping from Achilles when she was drawing water at the fountain outside the walls of Troy, was finally captured by Odysseus, after the city had been taken.

PRIAM. King of Troy, married to Hecuba, by whom he

had a numerous family of sons and daughters. He was slain on the altar of Zeus in Troy by Neoptolemos (Pyrrhus), the son of Achilles.

TELEPHOS. A son of Herakles, and king of Mysia in Asia Minor. At the commencement of the Trojan war he repelled the Greeks, who landed in his kingdom; but Dionysos, taking the side of the Greeks, caused Telephos to stumble over a vine; in consequence of which accident, Achilles succeeded in wounding and disabling him. An Oracle declared that the wound could only be healed by the same weapon which had inflicted the blow. Telephos appealed to Agamemnon to intercede for him with Achilles, but in vain, until Clytæmnestra advised him to carry off the infant son of Agamemnon, Orestes, and to threaten to kill the child unless his father yielded to his demand. A reconciliation was at last effected, and the scrapings from the rust of the spear of Achilles, restored Telephos to health; Telephos rewarded Agamemnon by showing him the road from Mysia to Troy.

THERSITES. The ugliest and most insolent of the Greek warriors. He ventured to insult Agamemnon, and was chastised by Odysseus; but when he ridiculed Achilles for mourning the death of the beautiful Queen Panthesilea, the indignant hero attacked and slew him.

TROILOS. A son of King Priam, often represented on vases assisting his sister Polixena to escape from Achilles, who finally slew him in a temple of Apollo outside the gates of Troy, where Troilos had sought refuge, and on the spot where Achilles himself afterwards met his death.

PLYMOUTH:
WILLIAM BRENDON AND SON,
PRINTERS.







